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5100.

Leeds Art Galleries,

817 & 819 Broadway.



Henry H. Leeds & Miner,

AUCTIONEERS,

Salerooms, 95 Chambers and  
77 Rode Streets.

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## CATALOGUE.

### EXECUTRIX'S SALE

OF

MR. THOMAS THOMPSON'S

Extensive and Valuable Collection

OF

Ancient and Modern

## PICTURES

Being the Most Important and Costly Collection ever offered  
in this Country,

To be Sold at Auction, Positively Without Reserve,

BY

**Henry H. Leeds & Miner,**

COMMENCING ON

**Monday, Feb. 7th, 1870,**

At 11 o'clock A. M. and 7.30 P. M., and continuing, Day and Evening, until all are sold,

AT THE

**Leeds Art Galleries, 817 & 819 B'way,**

S. E. Corner 12th Street, New York.

They may be viewed on and after Monday, January 24th, at the Galleries, as  
above, and at the Galleries, No. 831 Broadway, over Messrs. Campion & Stuart's,  
and Dunham's Music Rooms.

Copies may be obtained at the Office of the Auctioneers, and at the Galleries

**CATALOGUES, 25 CENTS.**

### The Thompson Gallery.

One of the greatest difficulties for the achievement of great success in the way of American artists, is the fact, that it seems quite impossible in this country to establish a permanent private gallery of pictures. Every now and then, some distinguished citizen, fortunate in the accumulation of wealth, creates a stir in the artist world by the announcement that he is about to form an art gallery, and this is followed by the issuance of orders to some of our most popular artists. But a few years at most, and this same "collection," and others similarly originated, are brought to the auctioneer's block. The consequence is, that it is impossible to keep artistic productions out of the market, and it is, therefore, that the demand for pictures is always more or less glutted. This is not the case, as a rule, in Europe. A fine picture once possessed by a merchant prince, or a distinguished public man, becomes an heirloom, and practically is permanently withdrawn from sale. We are led to these remarks by examining the present collection of paintings called the "Thompson Gallery." Here was a man, of excellent antecedents and of large fortune, who seems to have been inspired by a certain kind of love of art, merely to gather up pictures to plague the profession. A fortune has been wasted to preserve canvasses, the majority of which should be consigned to obscurity or the flames. At this critical time, when our painters are crying out grievously on account of their unprecedented want of patronage, here is "a collection" of a thousand "gems" thrown on the market, which will supply the place of better things, and make really good pictures for a year or two an utter drug.

We have attentively examined the "Thompson Gallery." A hundred specimens might have been selected, which, properly framed and brought before the public, would have commanded remunerative prices; but even these "fair representations" are so mixed up with pictures without the least particle of merit, that in examining them the mind becomes thoroughly "demoralized," and nothing is left but utter confusion and absolute disgust.

We could specify many pictures ascribed to the old masters which are possessed of great merit, but they are without authenticity, and however excellent, must be taken on speculation. There is not a picture by a living artist of any celebrity that is a fair representation of the artist's maturer powers; such mediocrity is the most remarkable part of the exhibition, if we except the vast number of which it is composed.

That Mr. Thompson was utterly without any true taste is illustrated by the fact, that he is credited with purchasing nude pictures that, beyond anything we have seen or conceived, are vulgar and disgusting. We cannot express our surprise sufficiently that Mr. Leeds should presume to offer such pictures to the public. We are glad to notice that those which could not be turned face outward have been removed. The police should seize them and see that they are destroyed. As illustrative of the reason of our condemnation, there are many on exhibition that should not be shown in a mixed audience, and art would not suffer if they were not exhibited under any circumstances. There is one numbered 561, but is represented in the catalogue as a landscape. To the most common-place execution a nude female figure is subjected to the most outrageous suggestion that a vulgar imagination could invent, and how is it that such pictures find a place in a gallery of art, and how how is it that gentlemen of intelligence will place them on the walls of a public exhibition? It is a matter of curiosity how much these pictures will command. The best will suffer by being in bad company, and for this we are sorry; but art, if it is anything, is refining in its influence, and we therefore feel it our duty to enter our protest, when real art is so wantonly outraged as it is in this Thompson collection.



## PREFACE.

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From an article in "The New York Evening Mail" of Monday, Dec. 7th, 1869, we clip the following extracts concerning the remarkable man whose unprecedented Collection of Oil Paintings is catalogued within these pages—a Collection never before equalled nor approached in this country.

"Having obtained access not only to the pictures but to the multifarious correspondence relating to them, we are able to speak, with a certain knowledge, of all which concerns the Collection, and of the character and peculiarities of the late Thomas Thompson, the fine art connoisseur of Boston, whose extraordinary Collection has been the subject of much writing and more talk since his death.

"We have read not less than four hundred letters addressed to Mr. Thompson on the subject of his purchases, and probably about half as many others—copies of his replies—and from this reading it may be safely concluded that we have learned very much of interest touching his life and his insatiable desire for the possession of works of art. He gave more than half a lifetime to the gratification of his love for hoarding pictures, and it might be said of him :

'As Aaron's rod the Egyptians' swallowed,  
One Passion ate the rest.'

"The father of the art collector, whose name was also Thomas, came originally from Nantucket, and was a member of a Quaker family of that place which had amassed considerable wealth there. In a Boston pamphlet, published in 1846, entitled 'Our First Men,' in which are given the names and fortunes of the wealthiest people of that city, we find that of the Thompson family, then consisting of the wife and two children of this elder Thompson, set down at a large fortune in those days. One of these children, the only son, and he of whom we now write, was sent to Harvard to be educated, where he was a class mate, in 1817, with Geo. B. Emerson, Caleb Cushing, and the historian, George Bancroft. Here he graduated with honor in those branches to which he gave especial study. He was always known as the

ardent lover of the beautiful in Nature, and an enthusiastic admirer of all who successfully portrayed her in their works.

"His love of the Fine Arts began to take tangible shape soon after his succession to his fortune, and art galleries and art studios became his familiar haunts. He was soon recognized as a considerate patron of the art student, and not a few who were then struggling but who now stand high among our artists, owe to him the early appreciation which put life into them, and not unfrequently the means whereby they were enabled to follow out a profession which meets so little encouragement in the novice.

"The first catalogue of a collection we find among Mr. Thompson's papers bears date 1844, but we learn elsewhere under his own hand that he had been even then collecting for over ten years, buying paintings at auction in Boston and through dealers in New York and in Europe, besides his more frequent purchases from resident artists. This catalogue runs up to 1852, in which year the destruction by fire of the Tremont Temple, Boston—in which his collection was—took place, and with it all his art gathering of so many years, and many other articles of value.

"He thus writes immediately after the fire :

" 'TO HENRY HART, Esq., Secretary Board of Engineers, Fire Department :

" 'BOSTON, APRIL 5, 1852.

" 'DEAR SIR :—At your request, I transmit a statement of my loss by the late fire in the Tremont Temple. I have been twenty years making the collection recently deposited there. My estimate of the loss—that is, the lowest cost—is \$92,456 on the pictures, although I do not think that they could be replaced to-morrow for a hundred and fifty thousand. I procured many of them under peculiar circumstances, and I have estimated many at less than their original cost.'

"This great loss would have deterred most men from further effort in the direction of art gathering; but Mr. Thompson's love was fire-proof.

"The present collection was begun in 1852, and from the number of purchases recorded, soon became important. It was begun and carried on for a long time, with a view to its being ultimately left as a gift to the City of Boston, to initiate a great art gallery there. Why that intention was never carried out is, we believe, explained by the fact that he lost his love for Boston, owing to what he believed to be the injustice of its officials. He ultimately settled in New York, where he died. He was in a remarkable degree appreciative of any kindness done him personally, and from what he believed to be a disinterested motive. At Brattleboro', Vt., and at Rhinebeck, in this State, he was much pleased with the attention shown him, and with the people generally. In evidence of this he has left his large fortune, estimated at \$600,000, independent of the collection, to the poor needle-women of these towns.

"Mr. Thompson was not only a gentleman of taste and culture, in the ordinary sense, but one also who had given the specialty of Art the anxious attention of a lifetime. That he was not a person to be taken in by a dealer who spoke glowingly of a picture without real merit, or who endeavored



to make believe that a copy was an original, there are a hundred documentary evidences in proof."

The "Boston Post," of Dec. 8th, contained an article from which we extract the following, giving a correct statement of some of the facts about this collection:

"AN ECCENTRIC BOSTONIAN—THOMAS THOMPSON AND HIS PICTURES—THE MANNER IN WHICH THE LARGEST COLLECTION IN THE COUNTRY WAS GATHERED—PECULIARITIES OF MR. THOMPSON AND VALUE OF HIS PAINTINGS.—It is not generally known that the most extensive and undoubtedly most valuable collection of Oil Paintings ever owned in the United States is in the City of Boston, and belongs to the estate of the late Thomas Thompson, Esq., a man well known to all Bostonians for his great wealth and many eccentricities.

"It will be remembered that Mr. Thompson died in New York in the Spring of the present year, and the singular bequests made in his will were but another instance of the peculiarities which marked the man through life.

"He was a lover of the fine arts from his youth, and at the time of the burning of the Tremont Temple in March, 1852, he lost by the conflagration a fine art collection which had cost him upwards of \$92,000, and this, be it remembered, was at a time when money was gold and everything was cheap.

"This misfortune for a time discouraged him, but he could not overcome his tastes and habits. In half a dozen years his new collection was greater than the one he had lost. Occupying the entire building over the old store of Messrs. John I. Brown & Son (Washington Street, near the Boylston Market), consisting of more than a dozen rooms, the pictures not only covered the walls, but were positively kept in piles, so that it is probably said with truth that besides the owner, no one ever saw the entire collection, or anything approaching the whole of it.

"Some of our old citizens, presidents of the banks and insurance companies, where Mr. Thompson did business, artists and literary men, were occasionally invited to pass an afternoon or often an entire day among these treasures, but they are unanimous in the expression that they could not begin to look at them all. Portraits of citizens and friends, notable personages, copies of the old Masters, and many undoubted originals, best specimens of the English, French, Italian, Dutch, and, in fact, every school. No artist or picture dealer that did not at times have transactions with this man. The poor artist found him an appreciative and kindly critic, and received a liberal price: his object then was to aid the artist and advance the cause of art. The professional dealer found him a different man entirely. No one more quickly detected a cheat or demanded more for his money, but as it was always known that with him a market could be found at some price, and the pay was cash in hand, he was a customer not to be neglected. Among the vast collection are many paintings bought for a few hundred dollars which had been sold previously for as many thousands; there are

also many for which Mr. Thompson paid several thousand dollars each, and which are perhaps to-day worth greatly more. No collection known is so rich in rare and original pictures.

"As some men are misers of money, this eccentric person was a miser with his pictures; he loved them as his life, and he kept them jealously to himself. Probably not a hundred persons have ever seen them, and an application to him for that purpose was almost invariably met with a polite but studied evasion of a compliance with the request.

"Nearly ten years ago Mr. Thompson, although a Bostonian and the son and last descendant of an old Boston family, turned his back on the city with a firm though not expressed determination never to set his foot in it again. This resolve he rigidly adhered to, and although he lived months, almost years, in Salem, Medford, Cambridge, and other neighboring places, and his property consisted of real estate in almost every street, yet he never once permitted himself to visit Boston or even to speak of doing so. He ceased to know the home of his youth, to correspond with his friends, and many a citizen has found by experience how strict were his orders (and how strictly complied with) to his business agent that no one should be posted of his whereabouts. He wanted neither to see nor hear of a place where, although he had spent the best part of his life, he considered he had also been subjected to slights, want of consideration, and, in his opinion, positive abuse. The cause of this feeling arose, it is believed, principally from trouble with the assessors upon questions of taxes, and those who best know the facts consider his grounds for feeling as he did, not wholly without foundation. From the day he left the city he ceased to buy pictures. The artist lost a good friend, the picture venders missed their best customer. The entire Collection was stowed away, and from that day to this has been securely guarded from every eye until within the past month. Mr. J. Harvey Young, the well-known portrait painter, and director of the Fine Arts Exhibition of Boston Athenæum, was employed by order of the executrix to examine and catalogue the Collection.

"Mr. Young is probably the only living man who has seen all these pictures. They are stored in Fulton Street, a most unpromising place, and in a building which no one would suspect of being such a repository. Mr. Young asserts that although he had in his youth some knowledge of them, and had himself contributed one or two efforts, yet when he entered the building and found such immense piles closely packed one against another, tier after tier, and floor above floor, he was aghast, and although devoting to the work all the time which the demands of his profession would possibly allow, and having all the assistants he required, yet weeks were needed before anything like a list could be prepared.

"Bierstadt, the artist, who knew Mr. Thompson well, and of whose own paintings there are some dozen or more, expresses an opinion that a similar collection can not now be put together for half a million dollars. No hall in Boston is sufficiently large to exhibit them. Some idea may be conveyed by the fact when they were removed to their present resting place, the actual cost of cartage was about \$500, and in making arrangements to re-

move the collection to New York, where it will shortly be taken, not less than ten freight cars will be required, even if packed close without boxing or the waste of any superfluous room.

Although these Pictures have been so long packed away in close rooms, their condition is remarkably good. A critic of the "New York Tribune," who had obtained entrance to the collection, declares in the issue of that paper on Christmas day, that "it is to be noticed as a piece of rare good luck that the pictures, during their long years of imprisonment have not been perceptibly injured by mice or moisture. The collection is sold intact. No picture has been taken from it and none added. The sale will be absolutely positive, no limit having been placed upon a single picture, and the utmost facilities will be given for intending purchasers to examine the paintings carefully.

# Terms of Sale.

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FIRST.—The highest bidder to be the purchaser; should any dispute arise between two or more bidders, the lot to be put up again and resold.

SECOND.—No person to advance less than \$1 at each bidding.

THIRD.—A deposit of TWENTY-FIVE PER CENT. will be required from all purchasers, at the OPTION OF THE AUCTIONEERS, which deposit shall apply to all lots purchased at this sale.

FOURTH.—All purchases must be paid for, and the pictures removed on or before MONDAY, FEBRUARY, 21st, 1870, or the deposit will be forfeited and the sale annulled, or the Paintings resold for account of the purchaser, at the option of the Auctioneers, without notice.

FIFTH.—This sale being made by order of the Executrix and in settlement of the estate, no guarantec of originality or artists can be given—the catalogue having been compiled by an artist familiar with the Collection, and with particular reference to the documents left by the late Mr. THOMPSON, WHICH WILL BE GIVEN TO THE PURCHASERS OF THE RESPECTIVE PICTURES.

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## NOTICE.

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The "LEEDS ART GALLERIES" not being sufficiently capacious for the exhibition of the ENTIRE COLLECTION, a PORTION will be on view at the GALLERIES, No. 831 BROADWAY, between 12th and 13th Streets, over Campaign & Stuart's, and Dunham's Music Rooms, from 9 A. M. to 5 P. M., until February 7th, after which they will be removed to the LEEDS ART GALLERIES for the SALE AT AUCTION.



# CATALOGUE.

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- 1 SHATTUCK, A. D.—Early Landscape. 8
- 2 BOUQUET, F.—Wood Scene, with Faggot Gatherers. 3
- 3 TITIAN (Copy)—Venus and Adonis. 4
- 4 PANINNI—Ancient Building. 2
- 5 WIGHT, M. (Boston)—Washington's Farewell to the Army. 9
- 6 BOND—Major Barton.
- 7 SCOTT, J. W. A.—Landscape and Cattle. 15
- 8 TITIAN (Copy)—Andromeda. 12
- 9 BIERSTADT, A.—Castle by Moonlight. 60
- 10 UNKNOWN—Lizards, Butterflies, and Flowers. 16  
Curious old Picture.
- 11 DUBUFFE, E.—Leda and the Swan. 4  
An early Picture by this Master
- 12 CIPRIANI, G. BATTISTA—Venus instructing Cupid. 25  
An undoubted and exceedingly fine example of this graceful Master.
- 13 BROWN, GEO. L.—Old Mill. 2



14 FOX, R. (London)—The Reverie.

15 FOSTER, S. B.—View on the Rhine.

16 VANPEE, O.—The Aqueduct. *See Rem 2*

17 SWEBACH, J.—A Cossack.

Remarkably spirited Sketch, drawn with great talent and power.

18 BAPTISTE (John B. Monnoyer) <sup>1634-1699 French</sup>—Flowers.

A very fine Specimen.

19 GRIGGS—Coast Scene.

20 HIXON, J. D.—Breton Mother and Child. *\$33-*

A clever Picture, painted with fine tone and feeling.

21 RONDEL, F.—Landscape. *\$30*

22 WILLEMS—A Musician.

23 CAVE, A—Cattle and Goats with Herdsman.

24 POITTEVIN, LE—The Tombs of the Cæsars.

Figures good and spirited.

25 SEAMAN, E.—Portrait, Daniel Webster, 1852.

26 WILLARD—Portrait, Rufus Choate.

27 RAEBURN, SIR HENRY—Burns and His Highland Mary.

28 UNKNOWN—Russian Interior with Figures.

29 FENTON, CHAS. L.—Rebecca T. Reed, the Nun who Escaped from the Convent in Charlestown, Mass.

30 WILSON—Marine, Gold Hunters for California.

*30 a Landscape*

31 RANSOM<sup>11</sup>—Boys Playing Soldiers.

32 CUYP, ALBERT<sup>1606-1672 Dutch</sup>—Portrait of his Daughter.

A Genuine Picture, and one of the very few and rare Portraits in existence from the pencil of this painter.

33 HICKS, T.—The Shrine.

34 BROMLEY, WM.—Mary, Queen of Scots, accusing Jno. Knox of Treason.

35 KUMMER, J.—The Deluge.

36 STRY, JACOB VAN—Landscape and Cattle.

37 MANNLICH, C., 1784—The Unexpected Return.

An excellently painted Picture, marked by good feeling and handling.

38 BIERSTADT, A.—Twili ht View of Boston from the Harbor.

39 FROST, F.—Landscape with Waterfall.

40 DUMOULIN—Horses Drawing Canal Boat.

41 HUNT, H. P.—Scene in Maine.

42 GERRY, S. L.—Ruins of the Villa of Mæcenæ, near Tivoli.

43 FOX, R. (London)—Dorothea, from "Don Quixote."

The color in this Picture is very fine.

{ 44 GUERCINO<sup>Lodovico Carracci's Son 1592-1666</sup>—Magdalen.

This is a splendid example of the Master and his School.

45 CARLTON, W. (Boston)—"Some Pumpkins."

46 BIRCH—In the Woods.

47 ROMNEY, GEO. (R. A.)—Portrait, Captain Barlow.

— An undoubtedly genuine Portrait by this English Painter.

48 REYNOLDS, SIR JOSHUA (Attributed to)—Portrait of  
Mrs. Robinson. 1734 - 1802

49 RIGAUD, HYACINTHE—Portrait of Louis XIV.  
Formerly in the Dresden Gallery.

50 STUART, JANE—Copy after Gilbert Stuart's Portrait of  
Washington.

Now in the possession of the Marquis of Lansdown. A very fine  
reduplication of the Original.

51 KNIGHT, J.—Daniel Webster's Farm at Marshfield.

52 MOZIN—Marine.

53 UNKNOWN—Meditation.

54 FLUTHY, F.—White Mountains.

55 BOUCHER, F.—Diana after the Chase.

Painted with the usual care and delicacy of this Master. 1704 - 1770

56 BOARDMAN, W. G.—View near Lake George.

57 RAMSAY T. (R. A.)—Hooper's Creek, Australia.

58 FITZGERALD—Welch Gleaner Girl.

59 BIERSTADT, A.—Winter Scene.

60 BALL, T.—Girl Asleep.

61 YOUNG, J. H. (Boston)—Fancy Head.

- 1659-1743 French
- 62 RIGAUD—Madame Sevigny.

From the collection of Mr. de Villars.

- 63 GERARD, FRANCOIS—Original Sketch, for Portrait of the Celebrated Madame Roland.

Valuable as an undoubted Portrait of this great Lady, who lost her head on the guillotine during the Reign of Terror.

- 64 INMAN, HENRY—Portrait of Mr. Paff.

- 65 ROWLSTON (1839)—Portrait of a Lady.

Fine.

- 66 OTIS, BAS—Portrait of General Jno. C. Fremont.

- 67 DOMINICHINO (Attributed to)—The Angels appearing to the Shepherds.

- 68 LAIRESSE, GERARD—Sleeping Nymph and Satyr.

- 69 POTTER, PAUL—Winter Scene.

This Picture is in very fine order, signed and dated 1642.

- 70 REMBRANDT (Copy)—Venus and Cupid.

- 71 UNKNOWN—Parting the Cloak.

Time of Tintoretto.

- 72 NEWNHAM, T. (1850)—Cawthorpe Oak.

- 73 COYPEL, N. N.—Festival of Bacchus.

- 74 KUMMER, J.—Sunset in the Alps.

- 75 RANSOM—Boy with Jewsharp.

- 76 WIGHT, M.—Girl Sitting Under a Tree.

- 77 WILSON, W. F.—Coast of France.



78 DURAND, A. B.—View in the Catskills.

79 BURNHAM—Birth Place of Warren.

80 GENNARI, BENNEDETTO—Arcadia.  
*1633-1715. Italian school*  
*Mythological scene of Lavinia*

81 WIGHT, M.—Assination.

82 MOLINAER, JAN.—Boors Carousing.  
*17th century Dutch school*  
An undoubtedly authentic Picture, with signature on the back.

83 ZEHENDE—The Ford.

84 UNKNOWN—Girl and Fowl.

In the manner of Mieris.

85 LANFRANCO, C. GIOVANNI—Saint Peter.

86 UNKNOWN—Duck Shooting.

87 WIGHT, M.—Musidora after Bathing.

89 PEELE, REMBRANDT (Attributed to)—The Three Graces.

90 XAVERY, JACOB—The Watering Place.

A singularly excellent Landscape of the period. The cattle are drawn with a thorough knowledge and ease, while the foliage is superb.

91 GERRY—Valley of the Pemigewasset.

92 RICHARDSON, J.—The Wayside Inn.

93 JONES—Shore Scene.

94 ROESEN, S.—Flowers and Bird Nest.

95 FONTENAY, PAUL—View at Sevres.



96 POPE, J.—Italian Girl.

97 HAMILTON, WM. (R. A.)—Portrait of Prince of Wales and Mrs. Fitzherbert.

Curious and authentic, displaying much pleasant tone and facility of handling.

98 BOND, E. C. (Copy)—Portrait of Van Dyck.

99 CORTONA, PIETRO DA—Magdalen.

100 UNKNOWN—Fruit.

Very old.

101 TINTORRETTO (Copy)—Man taking off Sandal from Cupid.

102 { LELY, SIR PETER.—Portrait of Lady Johnson.

103 DELAROCHE, P.—Sketch of Falstaff.

104 TENIERS, D. (After this Master)—The Miser.

A very curious old picture.

105 VAN DYCK (Copy)—Gervatius.

106 HOLBEIN (The Younger)—Portrait of Lady.

Painted in a masterly manner, and with great transparency of color.

107 RUSSELL, M. B.—Flora.

Copy from the Titian in the Ufizzü Gallery at Florence.

108 CAVE, LE—Landscape, Mill and Figures.

Painted on copper.

109 HODGDON—White Mountains.

110 CARRACCI, ANNIBAL—Ariadne.

A very fine example by the head of the Bolognese School, painted with all his usual breadth and vigor.

1560-1609 / *Copy of Ludovico C*  
*Bolognese*

- 120
- 111 WILLIAMS, PENRY—Tamborine Girl.
- 112 BUERSCHAERT, V.—Dutch Interior.
- 113 RATHBONE—Landscape.
- 114 CAFFERTY, J. H.—Sketch, Boy's Head.
- 115 HUBER, ROBT.—Landscape, Oval.
- 116 OPIE, J.—Portrait of Capt. Duffe.  
*1761-1807*  
 A very fine specimen of the school and style of this distinguished English artist, one of the leading portrait painters of his time.
- 117 SPEAR, T. T.—Lady in Costume.
- 118 GHISOLFI, GIOVANNI—*Italian* Old Italian Landscape.  
*1623-1683*
- 118 UNKNOWN (Of the old Dutch School)—Curious Picture of the Damned.
- 120 BELLOWS, A. F.—The Sunbeam.  
 Portrait Picture.
- 121 VAN DYCK (Time of)—Dorothea Percy, Countess of Leicester.  
 Treated with remarkable ability and power.
- 122 CULVERHOUSE, J. M.—The Rosary.
- 123 TITIAN (Copy)—Nymph and Satyr.
- 124 POPE, J.—Father Gavazzi.
- 125 BEAUMONT, Sir GEO.—Landscape.  
*1753-1827 English*  
 Attributed to him, and very clever.
- 126 EMPOLI, JACOPO DI—The Angel Appearing to Hagar in the Wilderness.
- 185

- 127 CD BEER } Signed—Holy Family, with St. John and the  
 L<sup>OR</sup>E Lamb.

A well preserved and singularly complete production of the Flemish School, most probably painted by a Spanish painter who had studied in Flanders, although the signature would lead us to doubt it. As a work of art, it is worthy of a place in any collection of the Old Masters.

- 128 WIGHT, M.—Laying the Corner Stone of the Beacon Hill Reservoir, Boston, Nov. 22, 1847, with Portraits of some thirty or forty prominent Bostonians.

- 129 UNKNOWN—Italian Landscape, very old.

- 130 PARMIGIANO (Copy)—Cupid making his Bow.

- 131 ALBANO, F.—Judgment of Paris.

One of the well known Albanos now in this country.

- 132 QUELLINUS, E.—Birth of Venus, attendant Gods and Goddesses bearing Gifts.

- 133 NEEDHAM—Returning from Early Mass.

- 134 KUMMER, I.—Prairie on Fire.

- 135 UNKNOWN.—Clever Sketch, Head.

- 136 JACKSON, JNO. (R. A.)—Portrait of Rembrandt.

A copy from the original Portrait by that Master, admirably painted as every copy is that Jackson ever painted.

- 137 LELY, SIR PETER—The Duchess of Marlborough.

A capital Picture, and in fine condition.

- 138 UNKNOWN—(French School) Flowers and Fruit.

- 139 UNKNOWN—Girl at Bath, Study from life.

- 140 UNKNOWN—Portrait, Benj. Franklin.



- 141 TURNER, J. M.—View on the Rhine.

"This is an early Picture by this great artist, given by Turner himself to Mr. Barlow, who then assisted him in his Studio, and I had it with this account from Mr. Barlow."

The above inscription is on the back, and signed, T. Thompson.

- 142 DOUW, GERHARD—<sup>1613-1674 Dutch Replic. to Rembrandt</sup> A very excellent Copy from this Master.

- 143 NICHOLS—A Peasant Girl.

- 144 LENORE, C.—Girl, with Flowers.

- 145 MAERNS, A.—Dogs, with Rat in a Trap.

- 146 FROST, T. S.—Landscape.

Very clever Sketch.

- 147 HOYT, A. G.—Landscape.

Copy from G. Poussin.

- 148 PYNE, R. L.—Marine View.

- 149 COLKETT—Landscape, with Tavern.

- 150 LOEMANS—Landscape.

- 151 HAY, J.—The Flower of Innocence.

- 152 VANDEMAR—St. Cecilia.

A Portrait.

- 153 BREUGHEL (Velvet)—Landscape.

A very excellent Painting by this eminent Master.

- 154 COYPEL, N.—Erigone. <sup>1628-1707 French</sup>

A magnificent Picture, full of feeling, and marked by the grace so pre-eminently characteristic of this Artist.

- 155 UNKNOWN—Ancient Ruins.

- 156 HOPLEY, E.—Wood Nymph listening to the Nightingale.

Remarkably rich in color.

- 157 WEST, BENJ. (P. R. A.)—An Original Sketch for an Altar Piece.

- 158 HAUSMANN—Landscape and Ruins.

- 159 HOROZEN (Soubriquet of a Flemish Artist)—Horses.

Curious and clever.

- 160 ETTY (R. A.)—Girls and Swan.

- 161 COLE G. (London)—Cattle Piece.

- 162 KREIGHOFF (Canada)—Canadian Winter Scene.

- 163 TORRENTIUS, JNO.—A very curious and genuine old Picture on copper, representing the Interior of a Bagnio.

- 164 UNKNOWN (Signature Defaced)—A Curious and Good old Italian Landscape.

- 165 UNKNOWN—Fruit.

An old and clever Painting on copper.

- 166 BIERSTADT, A.—View in Switzerland.

- 167 BROWN, GEO. L.—Kennebeck Falls.

- 168 ROTTENHAMER, JNO.—Truth.

The flowers on the right hand are painted in magnificent style.  
as are all the accessories of this fine German Master.

- 169 CARACCI (School of)—Temptation of Adam.

- 170 JACKSON (London)—Landscape and Cattle.

A very clever Picture.

- 171 WATTS, S. J.—Park Scene.



172 BOCQUET—Landscape, Tyeing the Stocking.

173 GUIDO <sup>Guido Reni - 1575-1642 Bologna</sup> (reported to be)—Cupid.

Purchased from the collection of P. Hone. This is a first-rate Picture, undoubtedly old, and worthy of the Master to whom it is imputed.

174 HAWKSETT (After Landseer)—The Naughty Boy.

175 CREPIN, L. P.—Cave Scene, Brigands.

176—LANE, S.—Gloucester Bay.

177 DIAZ—Girl Bathing.

Original Sketch.

178 CARACCI, LUDOVICO—Entombment of Christ.

<sup>1585-1619 Bologna</sup>  
This is from the Bishop of Rochester's collection, an undoubted original and very grandly characteristic of the Master.

179 VANLOO, J.—The Flute Player.

A very fine Painting, signed and genuine.

180 CIGNANI, CARLO—Mother and Child.

181 WYATT, T. J. J.—Flower Girl.

After Murillo.

182 PIZZETTA, GIOVANNI BATTISTA—St. Cecilia.

An authentic Picture—very excellently painted, and grand in feeling.

183 CURTIS—Marine View.

Clever.

184 WINNER (Philadelphia)—Sunny Hours.

185 RONDEL, F.—Pulpit Rock, Nahant.

186 BIERSTADT, A. (Attributed to, by Mr. Thompson) Fire in New Bedford.

- 187 LEMOINE, FRANCOIS—Female Bathing.  
The color in this Picture is delieious.
- 188 KUGEL, M.—Marriage of St. Catherine.
- 189 HUNT, H. P.—Storm Rising.
- 190 DE WIT, JACOB—Cupids Welding Hearts.  
Painted in imitation of Basso Relievo; uncommonly fine.
- 191 PERCY, S. R.—English Cornfield, Showery Day.  
Capital Picture; foreground admirably painted.
- 192 THIELEN, J. VAN—Flowers and Basso Relievo.  
Very splendidly painted; one of the finest flower pieces of this master in the country.
- 193 HARLOW, G. W. (R. A.)—Venus Disarming Cupid.  
A fine specimen of the artist.
- 194 KNIGHT, J. A. (London)—Interior of Westminster Abbey.
- 195 MAAS, GODFREY—Female Dressing.
- 196 BARNARDI, A.—Female Reclining.  
Very charmingly painted.
- 197 ROSA, SALVATORE (Old Copy)—Landscape.
- 198 VERNET, CLAUDE JOSEPH—Marine.  
From the collection of Jerome Bonaparte.
- 199 KEIFFER, E.—Portrait of Madam Geo. Sand.
- 200 UNKNOWN (Venetian School)—Portrait of a Lady.  
Very good.
- 201 M (Signed)—Fire in the Village.

165

\$76

\$101

Low Price 240

\$485

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702

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- 27 1/2  
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- 202 VANDERWERF—Girls Bathing.  
Very clever, and a fine specimen of this able painter.
- 203 GERRY, S. L.—View in Fitchburg.
- 204 HUNT, H. P.—Landscape.
- 205 ZURBARAN (In his School)—Vision of St. Francis.  
A very fine Sketch. *Mary*
- 206 DUPREZ—Landscape and Cattle.
- 207 BABCOCK, M. (Paris)—The Dead Child.  
Remarkably good.
- 208 BRACKETT, W. (Boston)—Crossing the Brook.
- 55  
\$ 105  
3/5  
80  
209 NASMYTH, P.—Landscape and Figures. *+ 2*  
Clever.
- 210 COLE, G. (London)—The Drachenfels. *Low*  
A very capital little Landscape, of the modern school.
- 211 GRIGGS, S. W.—Winnipissiogee Lake, Centre Harbor.
- 212 PRUDHON, P. P.—Hebe. *1548-16-1*  
A genuine Specimen of this talented painter.
- 213 CHAMBEAUX—Landscape, Evening. }  
214 CHAMBEAUX—Landscape, Morning. } Companions.
- 215 COBBETT—Study of Landscape and Figures, Expectation.
- 50  
216 DIAZ (Attributed to)—Telemachus and Calypso.
- 217 QUELLINUS, E.—Christ Bearing the Cross. *Life*
- 52  
218 WILLARD, W.—Portrait, Daniel Webster.



- 219 GREEN, JAMES (Copy)—Portrait, Benj. West.  
Excellent.
- 220 BIERSTADT, A.—Lulla Falls.
- 221 MARINARI, ONORIO—Magdalen.  
*Inscav 1625-1715*
- 222 VICTOR—Mother and Child.
- 223 MIGNARD, N.—Discovery of Calisto.  
*in 1600*  
An undoubted Picture, graceful and clever in its outlines, and very harmoniously colored. Purchased from the collection of the Bishop of Rochester.
- 224 TITIAN—Capital Copy from this Master's splendid Picture in the Barbarini Palace.  
*with 90 years 1477-1576*
- 225 CORTONA, PIETRO—Rape of the Sabines.  
*1596-1669 Roman*  
Full of fine drawing, and a masterly Composition, painted with more vitality than is common with this eminent Master.
- 226 JORDAENS, JACOB—Philemon and Baueis.  
*1594-1678 Flemish*  
This Canvas is signed by the Master, and is one of the most important paintings by his hand ever offered at public auction.
- 227 HOYT—Portrait of George Washington.  
Copy from Stuart.
- 228 UNKNOWN (After Benj. West)—Death of Gen. Wolf.
- 229 POLLARD, J.—Portrait of G. H. Cook, the Eminent Tragedian.
- 230 RANSOM, A.—Portrait of Mrs. Biekford, the Authoress.
- 231 SPEAR T. T.—Dr. Dickinson.
- 232 GASCAR, HENRI—Portrait of Duchess of Montrose.  
Painted with the finest of feeling, and very certainly a genuine Picture, by this great French painter.

*Handwritten notes and prices:*  
 \$44.00  
 61  
 15  
 17.50  
 100  
 100  
 78  
 50  
 60  
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 62

- 233 LEDOUX, MADAME—Lady with Flowers.
- 234 THOMPSON, C. G.—Portrait, Grace Greenwood.
- 235 LEMOINE, FRANCOIS—Cupid Imploring Jupiter to restore Psyche to Life.  
A marvellously beautiful Painting, exhibiting the grace of handling and delicacy of color belonging to this Artist, as they have rarely, if ever, been placed upon evidence in this country.
- 236 RANSOM—Portrait, Mrs. Earl.
- 237 RUBENS, PETER PAUL.—Bacchus.  
*1577-1640 Zbarr*
- 238 BIERSTADT, A.—Italian Sunset. *Ces*
- 239 BIERSTADT, A.—Italian Moonlight. *SS*
- 240 WILLARD, HENRY—Portrait of Mad. Leontine Pougand.
- 241 KNELLER, SIR GODFREY.—Portrait of himself.  
*1648-1723*
- 242 BAUR, J. (Signed)—Lafayette and Madame Roland, drawing a plan for the Festival of the French Federation in 1791.  
A very curious picture, and certainly painted from Life.
- 243 ISABEY (Signed)—An admirable Miniature.
- 244 UNKNOWN—Virgin Mary.  
Painted on copper.
- 245 SHATTUCK, A. D.—Study of Rocks and Woods in Summer.
- 246 SHATTUCK, A. D. (Comp.)—Study of Rocks and Woods in Autumn.
- 247 BIERSTADT, A.—View in Shelbourne, N. H. *mill*



248 BAMBERGER—Scriptural. 42

249 UNKNOWN (Bolognese School)—Holy Trinity. 65

Very good. ha CES 41

250 BIRCH—Sea Piece. 12

251 FOX, R.—Musidore.

Fine in color.

252 LISTON—Landscape and Cattle. Low River 4 1/2

253 UNKNOWN (After Titian)—Danae. 52

254 RONDEL, F.—Landscape. 53

255 POPE, J.—Italian Piper. 10

256 LEMOINE, FRANCOIS—Minerva leading Hercules from  
the Seductions of Pleasure. 27 1/2

257 CRAYER, GASPAR DE—The Dead Christ, with Mary  
Weeping. 52 1/2

This Picture is very fine, especially in its feeling. Its painter is  
placed, by the writers on art, on a par with Rubens and Vandyck. 112 1/2

258 VLIEGER, SIMON DE—Marine View, with Dutch Ves-  
sels. 82 1/2

Undoubtedly authentic. 62 1/2

259 RIDOLFI, CLAUDIO (called Veronese)—Concord. 27

Very freshly and finely painted, with great purity of color. It is a  
noble Specimen of this Master. 28

260 ETTY (R. A.)—Girl Bathing.

A genuine Sketch.

261 AHNEE, C.—The Young Mother. 28

50  
262 JOUVENET—The Wise Choice. *Painted by him at 1700*

67 1/2  
263 MORLAND, GEO. (Signed and Dated 1792)—Horse  
Startled by Lightning. *1764 - 1804 English*

47  
264 UNKNOWN—The Seamstress.  
An excellent picture of the French School.

26  
265 UNKNOWN—Sea Piece.

17  
266 BROWN, G. L.—Ramsgate Light.

35  
267 BOL, FERDINAND—Temptation and Philosophy.  
An excellent Picture, beyond any doubt genuine, and in capital condition. *1611 - 1681*

52 00  
268 WESTALL, R. (R. A.)—Sappho. *1765 1834*  
A genuine Picture by one of the leaders of the English School  
eighty years since.

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269 CARDINI, LUIGIO G.—Cain and Abel.

65  
270 HORREMAN, JNO. (The Younger)—A Fine Flemish  
Picture with the Artist's Wife, Musical Instruments, Still  
Life and Watermelon. *(1685 - 1750)*  
The whole of this Picture is in capital condition and excellently  
painted.

115  
271 WILLIAMS, E. P. (London)—The Old Roadside Inn. *Low*

225  
272 MORVILLIER—Scene in Wales. *09. C. S.*

259  
273 CAMPBELL, S.—Dover Cliffs, with the Pier Head Light  
House and the Three Mills, which serve as a Land-  
mark.

The Water is painted with great lucidity, and the entire subject  
treated with a free and masterly hand.

274 SEAMAN—Cattle and Landscape. *475*

029 275 FOSTER, S. B.—View of the White Mountains. 102 1/2

276 UNKNOWN—Woman and Eagle. 10

Subject from the Antique Mythology.

40 277 GRIGGS, S. W.—Frenchman's Bay, Mt. Desert. 40

278 MASON, W. SANFORD—Susquehanna River, below Columbia. 13

85 279 BIERSTADT, A.—Duck Shooting. 85

100 280 BIERSTADT, A.—The Cow House. 100

10 281 SMITH, J. R.—The Smugglers. 10

21 282 HUNT—Farm House and Figures. 21

283 WIGHT, M.—Jack asking Leave to go Ashore. 50

17 284 MORRISON—Portrait, Alleyne Otis. 17

7 285 HOYT—Portrait, Fanny Fern. 7

7 286 THOMPSON, C. G.—Girl in the Woods. 15

287 ISABEY—Coast of Normandy. 71

22 288 ISABEY—Coast near Calais, Companion. 71

27 289 ~~HOLSTEIN, VON~~—Cupid, Flora and Ceres. Unknown 17 1/2

290 UNKNOWN—Portrait of a Turk. 8

45 291 UNKNOWN—Portrait of an Ecclesiastic with Dove. 45

34 292 SPEAR, T. T.—Portrait, Isaac of York. 31

22 293 UNKNOWN—David and Goliath. 22

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- 294 GERRY—Landscape, with Lady on Horse.
- 295 HODGDON, S. P.—Conway Meadows.
- 296 BOHER—Landscape, with Mountain Scenery.
- 297 JONES, R.—Coast of France.
- 298 CARMICHAEL, W.—A Storm.
- 299 FROST, H.—Landscape.
- 300 UNKNOWN—Dante.
- 301 UNKNOWN—The Sisters.
- 302 UNKNOWN—Portrait of Major Gen'l Sir Rob't Gillispie,  
the Hero of Scinde.
- 303 UNKNOWN—Landscape.
- 304 RONDEL, F.—Coast Scene.
- 305 UNKNOWN—Indian Girl.
- 306 BIERSTADT, A.—Landscape and Cattle.
- 307 UNKNOWN—The Fair Circassian.
- 308 RANSOM, A.—Mrs. Ransom as the Tragic Muse.
- 309 UNKNOWN—Portrait of a Catholic Priest.
- 310 HAWKSETT, J.—Lady in Greek Costume.
- 311 SAWYER—Miss Snow, now Mrs. Pecker.
- 312 WILLARD, W.—Mrs. Anna Cora Mowat.  
Painted from Life.



313 GRIGGS—Woods.

314 FRAGONARD—Cupids.

An original Painting, and very warm in color.

315 VERNET (By a pupil)—A Storm.

316 GILL, E.—Lake Scene, Evening.

317 BABTISTE—Flower Piece.

A very excellent specimen.

318 SAMUELS—Landscape.

319 QUAGLIA (Signed)—A Swiss Cottage.

320 SPEAR, T. T.—White Mountains.

321 UNKNOWN—Raising of Lazarus.

Old Flemish Picture, time of Rubens.

322 BEMMEL, W. VAN—View of Tivoli.

An exceedingly clever Landscape, painted with great ease and pure color. His works are very rare, and seldom to be met with out of Germany.

323 POUSSIN, GASPAR (Pupil of)—Landscape.

324 OSTADE, A.—The Singing Party.

325 DIVES—French Landscape.

326 UNKNOWN—Temptation.

327 CHARTRES—Woman with Basket of Flowers.

328 MOLINAER, JAN—The Watchman's Visit.

An old and curious Dutch Picture.

8 329 UNKNOWN—McCullough's Leap for Life.

330 UNKNOWN—Girl with Flowers. *May 526*

47 1/2 Time, immediately after Mieris. Very good and careful.

47 331 WIGHT, M.—Italian Organ Grinder.

11 332 F. F. E. (Signed)—Judith with the Head of Holofernes.

87 1/2 333 DUPONT—Original Portrait of Madame La Comtesse De B.

The Signature and property is pasted on the back, evidently cut out from Letter.

17 334 ROMANELLI, G. <sup>1610 1662</sup> O. FRANCESCO <sup>Rinal</sup>—Ideal Portrait of Justice, with Crown and Fasces.

57 1/2 335 RAEBURN, SIR HENRY (R. A.)—Portrait of Miss Erskine, sister of Lord Buccan.

Decidedly genuine. *1700*

40 336 METZINGER—Hungarian Landscape. *(but 02)*

11 337 CONNOR, O.—Landscape.

8 338 CREPIN—Mountain Scenery.

3 339 WIGHT, M.—Two Oil Sketches of Pope and Ordway. *(but 08)*

48 - 340 WALDORP—Marine, Holland. *(but 08)*

42 341 BERG, VON—Interior, Drawing Room Scene.

29 342 UNKNOWN—Assumption of St. Catherine. *Low 1806*

200 343 BIERSTADT, A.—Sunset, New England Scenery. *but 08*

16 344 SHATTUCK, A. D.—"O, meet me by Moonlight."

53 345 RENOU, ANTOINE—Female Figures.

346 SCHIDONE, BARTOLOMEO—Charity. *1580-1615*

This is a grand Picture, seriously composed, very finely painted, and rich in color. He was one of the most talented Artists of the Sixteenth Century.

This Picture is from Sir D. Mackworth's Collection, and was originally in the Pallavicini Palace. It was purchased when a fine was imposed upon the principal families engaged in an attempt at insurrection.

The above inscription is on the back and signed T. Thompson.

347 *ÆTATIS, 28* } (Signed)—Portrait of Lady.  
R<sup>d</sup> 1629.

This Picture is attributed to Holbein, but cannot possibly be by him, even if the style of execution supported this idea. It is undoubtedly an admirable painting, the color remarkably well preserved, and in drawing very excellent.

## 348 RAUX, JEAN—Portrait of Lady.

## 349 UNKNOWN—Woman and Crucifix.

## 350 GAINSBOROUGH, THOS. (R. A.)—Portrait of Chas. J. Fox.

An original Picture.

## 351 ALLSTON, WASHINGTON—Danae.

A genuine Sketch, painted with all the vigor and power of this great American Master.

## 352 UNKNOWN—The Elements.

A curious and old allegorical Painting on panel.

353 DINGLE—Landscape. *(1833)*

Very clever, with a fine gray feeling running through it. Signed D.

## 354 STODDARD, R. (R. A.)—The Noonday Retreat.

A most characteristic Canvas.

## 355 KUMMER, J.—Terracina, Landscape.

## 356 REINAGLE, R. R.—Pembroke House, Plymouth Water.

A vigorous and pure modern English Picture.

*pen of C. R. A. - R. A. -*



46 357 ZEEBRACK, VAN—Afternoon on the Ice in Belgium.

24 358 JOHNSTONE, A.—The Bairns, Scotch Scenery.

359 SIRANI, ELISABETTA, 1658 (Signed)—Saint John. *1635-1665 Bologna*

360 COYPEL, ANTOINE—Lady at a Balcony. *Apr 1700 French*

107 361 CAWES—Portraits of Downton, J. Vining and Mrs. Sterling,  
as Falstaff, Prince Henry and Mrs. Quickly.

16 362 BOUCHER, FRANCOIS—Madame Dumaret. *1704-1770 French*

Believed to be genuine.

363 JORDAENS, JACOB—Blowing Hot and Cold. *1595-1633 Antwerp*

A splendid example of the manner and color of this eminent Flemish Painter, who approached singularly near to Rubens in the extensive reputation he held and still holds—executed with a remarkably free brush, and unquestionably authentic.

200 364 KNELLER, SIR GODFREY—Portrait of the Duchess of Portsmouth. *1684-1723 London*

365 WIMAR, CHAS., 1856 (Dusseldorf)—Emigrant Train on the Prairies attacked by Indians.

1000 A remarkably grand canvas, painted by an eminent German artist, long resident in this country. The Horses touched in with great vigor—color very quiet, and the drawing unusually good for Paintings of this class. It is worthy of a place in any collection of modern pictures.

175 366 NATOIRE, CHAS.—The Sacrifice of Prolixena.

The companion of this Picture was recently sold in England for £400. It is an admirable Painting of the modern French school.

367 BLOEMEN, PETER VAN (1649-1719)—Landscape, with Large Figures; French or Dutch City in the distance.

110 A splendid Picture, painted in the beginning of the Eighteenth Century. The figures are far superior in outline and truth of color to general landscape figures of the period. Magnificently painted throughout—more especially the arch and foliage on the left of the picture. *1827 sold 5.00*



- 368 UNKNOWN—Girl with Transparency.  
Very clever effect of Candlelight. 20
- 369 E X B (Signed)—Artist Etching Plate from Model.  
Excellent. 25
- 370 CIGNANI, C.—Magdalen. 1624-1719 Rome 47 1/2  
17 1/2 in. Rev 6 1/2
- 371 UNKNOWN (Copy of Titian)—Caius Caligula. 52 1/2
- 372 THOMPSON, C. G.—Portrait of Wm. Cullen Bryant.  
This was painted while the poet was a young man, and was purchased by the late owner on the score of its remarkable truth and excellence as a likeness. 40
- 373 SHATTUCK, A. D.—Landscape, with Wild Flowers. 37 1/2
- 374 BIERSTADT, A.—Sunset View, Chelsea, Mass. 80
- 375 WIGHT, M.—Original Sketch of Humboldt.  
A very valuable Portrait. 55
- 376 LIBERI, CAVALIERE PIETRO—Diana and Actæon,  
with Nymphs. 1605-1687 Rome 75
- 377 B (Signed)—The Morning Walk.  
From the Collection of the Bishop of Halifax. 15 1/2
- 378 WIGHT, M.—Six Portraits of Boston Artists. } Compan-  
379 WIGHT, M.—Two Portraits of Boston Artists. } ions. 19
- Two capital sets of Sketches.
- 380 ELLIOT, CHAS.—Portrait, Gen'l James Watson Webb.  
In crayon. 20
- 381 RANSOM, A.—Wood Nymph. 10
- 382 LE GRAND, DAPIER—Cupid and Psyche. 19

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- 383 ZIGGEN (Signed. French School)--Venus.
- 384 RANSOM, A.—Ariadne.
- 385 SPRUYT, CHAS.—The Student.
- 386 UNKNOWN—The Alchemist.
- 387 WAINWRIGHT, C.—Summer Heat. *1/05. C&S*
- 388 ZIMMERMAN—Pride of the Village.
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- 389 MAAS, VAN—Market Debauch, Counting the Profits.
- 390 UNKNOWN (Flemish)—Portrait of Cromwell.  
A very fine head.
- 391 SCOTT, J. W.—Landscape and Cattle.
- 392 SADLER, R.—Ancient Road to Pausilippi.
- 393 TENIERS, D. (Signed)—Peasants Regaling at a Cottage Door. *1610 1690*
- 394 UNKNOWN—The Old Guard.
- 395 BIERSTADT, A.—Daniel Webster's Farm at Marshfield.
- 396 RAWSON, A.—Willington and Pico Peaks, Pittsford, Rutland Co., Vt.
- 398 UNKNOWN—Portrait of Lady.  
After Greuze.
- 399 KUMMER, J.—Hunting the Buffalo.
- 400 REYNOLDS, SIR J. (Attributed to)—Portrait of Girl Walking. *1723-1792 5/10*

401 UNKNOWN—Portrait of Nobleman of the Sixteenth Century.

402 BALLOU, G. H.—The Match Girl.

403 UNKNOWN—Girl with Fruit.

404 UNKNOWN—Old Musician.

405 NATTIER, J. M.—Portrait of Madam de Pompadour, as Ceres.

406 UNKNOWN—Woman and Butterfly.

407 HUNT, H. P.—Landscape.

408 UNKNOWN—Flowers.

409 UNKNOWN—Shore Scene, Embarkation.

410 SPEAR, T. T.—Niagara in Winter.

411 UNKNOWN—Goddess of Plenty.

412 KUMMER, J.—Sunset in the Alps.

413 GUERCINO (Attributed to)—St. Andrew.

414 MASON, W. SANFORD—Scene from Shakespeare's Tempest.

415 GIORGIONE (Attributed to)—Discovery of Calista.

416 SERENI—Sleeping Cupid.

Purchased from the collection of Jerome Bonaparte.

417 MIEL, JAN.—Landscape, Travelers Resting.

418 VELASQUEZ (School of)—The Barcelona Aqueduct.

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16 419 HAWKSETT—Rosslyn Castle, Scotland.

37 420 UNKNOWN (French School)—Girl with Rose.  
Very charming.

15 421 OTIS, BASS—Edward Everett, from Life.

26 422 KNELLER, SIR GODFREY—Vandervelde, the famous  
Marine Painter.

This Painting is attributed to Sir Godfrey Kneller. A clever  
Sketch is on the back of the canvas.

37 423 MOREAU—Portrait of Madam Lamballe.

102 424 M. A. K. (Signed)—Venus at Her Toilet, attended by the  
Graces, with Cupids.

A very careful and pleasant Painting, executed with much grace  
and feeling.

45 425 BURNHAM, T.—Stealing Peaches. Low Row 3

30 426 DIETRICH, C. W. ERNEST—A Bagpiper.  
1712 1774 genuine

55 427 FOSTER, S. B.—View in Switzerland.

70 428 UNKNOWN (Old French School)—Toilet of Venus.

55 429 BATES, W.—Wood Scene. Low Row 2

A very genuine bit of Nature, with excellent figures.

36 430 UNKNOWN (School of Caracci)—Cupids and Satyrs.  
Very good.

20 431 GREUZE (Attributed to)—Bacchante. 7 mm  
See Baptista - 1725 - 1805

40 432 YOUNG, J. HARVEY (Boston)—Fancy Head.

A graceful example by this most popular Boston Portrait Painter.



- 433 UNKNOWN (French School)—Grecian Coquette.  
An excellent Picture.
- 434 MASSARI—Venus and Satyr.
- 435 TITIAN (Copy)—Marquis del Guasto and his Mistress.  
One of his most celebrated Works.
- 436 ANSDELL, R. (R. A.)—The First Shot.
- 437 JACKSON (R. A.)—Gervatius.  
After Van Dyck.
- 438 HARLOW, G. H. (R.A.)—Original Portrait of Jno. Phillip  
Kemble. 1787. 1819 *copy*
- 439 GRIGGS—Squam Lake.
- 440 UNKNOWN (French School)—The Invalid.
- 441 BISHOP—Girl with Basket.
- 442 BIERSTADT, A.—Nahant, from Saugus.
- 443 BIERSTADT, A. (attributed to, by Mr. Thompson)—Sunset.
- 444 KUMMER, J.—Landscape.  
Good.
- 445 APPIANI—Nymphs Bathing. *Andrea 1754 1818 Lempertz*  
A very careful Picture.
- 446 GREENOUGH, J.—Landscape.
- 447 UNKNOWN.—The Breton Peasant Mother.
- 448 PHILIPPS, H. W.—Girl Bathing at a Spring.

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15 449 RUYSDAEL, S.—Dutch Landscape. *1616-1763 Dutch*

A good example of the Master. *Also Jakob Ruysdael the great painter*

250 450 POPE, C.—“Of such is the Kingdom of Heaven.”

Very clever.

55 mg 43 451 ZEEBRACK, VAN—Forenoon on the Ice in Belgium. —

67 452 WIT, JACOB DE—Diana, with Nymphs bathing, surprised by Acteon.

370 453 KAUFFMAN, ANGELICA—Alexander, Campaspe and Apelles. *M. A. C. Kauffmann 1742 1805 English artist*

150 454 KAUFFMAN, ANGELICA—Companion Picture.

Two admirable Pictures by this singularly talented paintress. Her very best works in this country.

160 455 HOLT, EDWIN F.—Edwy the Saxon forced from Elgiva. Executed with great vigor.

39 456 LISTON—Landscape.

75 457 BOUCHER, S. (Signed)—Venus Asleep.

41 458 NASELLI, FRANCESCO—Saint Catherine.

130 459 CAVILINI—Holy Family.

77 460 TERRY, E. (London)—Titian and his Daughter.

95 461 BOUCHER, FRANCOIS—Venus and Cupid.

A delicate and beautiful example of this painter. *See before*

250 462 LESLIE (London)—Landscape. *See 2*

A capital work, very freshly and firmly painted.

463 JORDAENS, JACOB—Rebecca and Jacob.

One of the most splendid examples of the style of this great Flemish painter now to be found in this country.

- ~~1590-1660 Flemish~~  
 464 SEGHERS, GERARD—Bacchus, Nymphs and Satyrs  
 Drinking. *Flemish art 1600*

Admirably painted, well designed and composed with great art.  
 The flesh of Bacchus and Female near him exceedingly fine. An  
 exquisite Picture.

- 465 UNKNOWN—St. Sebastian.

- 466 LAMBINET, EMILE.—Forest Scene. *v.*

Very excellent Painting and undoubtedly authentic.

- 467 MIGNARD, P.—Venus and Cupid Discovered.

*1610-1695 French*  
 A good specimen of this eminent French painter.

- 468 PERCIVAL, A.—Landscape and Figure, Scott's Lady of  
 the Lake.

- 1569-1609 Roman School*  
 469 CARAVAGGIO, MICHAEL DE—Portrait.  
*Michael Angelo Amerigo called.*

A fine example of this Master; from the Collection of his Emi-  
 nence, Cardinal Bonvisi.

- 470 BAZZANI, GIUSEPPE—Paying Tribute to Venus.

- 471 LAVIGNE, PIERRE—Distraint for Rent, Scene in  
 Normandy.

- 472 MORRELL—Flowers with Fish.

- 473 GRIGGS, S. W.—Lily Pond, Mt. Desert.

- 474 BLERK, VON—River Scene in Holland.

- 475 ALLEN, A. J.—Sea Coast.

- 476 SCHALKEN—Rustic Courtship.

- 477 BREDAGH—Going to Market.

- 478 B——, VAN—Market Scene, Outskirts of Dutch Town.

- 479 CORRENE, S.—Girl on the Bank of a Stream.
- 480 FISHER—Pitcher Falls.
- 482 UNKNOWN—Portrait, Mrs. Stevens the Authoress.  
Painted from life.
- 483 LATROBE, EUGENE—Bacchus.
- 484 GUERCINO (Copy)—An altar Piece.  
Very excellent.
- 485 SMITH, T.—Landscape.
- 486 GIORGIONE (Attributed to)—Truth.  
*1477-1511 Venetian Giorgio Barbarelli called*
- 487 WRIGHT, J.—Ruined Abbey.
- 488 DALE—Turkish Girl at the Bath.
- 489 HAWKSETT—Nymph Surprised.
- 490 SULLY, THOS.—Danaë.  
After the Titian, and a remarkably fine copy.
- 491 CASS (Boston)—Landscape.
- 492 WILD, H. C.—Autumn.
- 493 RANSOM, A.—The Youthful Artist.
- 494 COPLEY, J. S. (R. A.)—Portrait, Angelica Ronconi.  
*arrived 1737-1815 London*
- 495 RHYN, VAN—Release of St. Peter.  
Copy from Rembrandt.
- 496 FISHER, A.—Landscape with Horses and Cattle.
- 497 POPE, J.—Road through the Woods.

*McMurry*  
*copy*

3

17

10

*Love Row 3*

*22H*

17

17

7

22H

01

12

7

11

51

38

16

11



- 498 SHATTUCK, A. D.—Study of the Woods. 30
- 499 GERRY—Winter Scene. 18. *Study*
- 500 WILLARD, W.—Sketch, Landscape. 21  
Painted with the palette knife.
- 501 HODGDON—Pulpit Rock. 26
- 502 SALMON, R.—The Conflagration. 14
- 503 UNKNOWN—Head of St. Peter. 30-35
- 504 <sup>Chas A</sup> BARRY—Marine. *ha*
- 505 RONDEL, F.—A Waterfall. *from 2 fig 30*
- 506 TENIERS, D. (Attributed to)—Interior. 20
- 507 UNKNOWN—Landscape, Composition. 12
- 508 UNKNOWN—Landscape, Composition. 10
- 509 VILLERET, (French School)—Interior of a Blacksmith's Shop. 44
- 510 UNKNOWN—The White Owl. 6
- 511 BOHER, E.—Niagara Falls. 3 2 1/2
- 512 HUNT, H. P.—Shower Coming Up. 6
- 513 COBB, C.—Sailor Boy Thinking of Home. 8
- 514 TERBURG—Courtship. *1600-1601 - over* 26
- 515 FOX, R.—Girl at the Bath. 11
- 516 BOULLONGNE, BON.—Apollo and Leucothoe. 7

- 517 BOULLONGNE, BON.—Daphne and Apollo. 57
- 518 ROMNEY—Italian Street Scene. 31
- 519 GRIGGS—Wild Flowers. 31
- 520 WILLIS, E.—Cow House. 20
- 521 UNKNOWN—Scene in Ancient Bagnio. 21  
Very curious.
- 522 NEWNHAM—Scene in Wales. 12
- 523 HODGDON—Old Homestead, Woodstock, N. H. 22
- 524 TINNEY, R.—Going to Church. 40
- 525 VERNET, CLAUDE J.—Fisherman. 10
- 526 UNKNOWN—Witches' Sabbat. 37  
Exceedingly curious and clever.
- 7 KINGLAND, VAN—Interior, with Females. 26
- 528 HART, J. M.—Scene near Albany. 55
- 529 REYNOLDS, SIR JOSHUA—Cupid Asleep. 12
- 530 HUNT, H. P.—Girl with Cows. 14
- 531 MALBRANCH—Sports on the Ice. 25
- 532 SEYFERT—Landscape. 17 1/2 + 7 1/4
- 533 SAWYER, J. H.—Vase of Fruit. 53 53
- 534 COBBET, E. J. (London)—Wood Scene, with Gipsy Tent. 65 65  
A capital Picture, by this favorite English Artist.

*axons - 1600 -*  
535 COYPEL, A.—Lady at Balcony.  
Charming.

536 NATOIRE, CHAS.—Bacchus and Ariadne.

*See before 1732 - 1806*  
537 FRAGONARD—Girl unveiling Cupid. *Fine*

538 KUMMER, J.—Sunset on the Prairie.

*good* 539 HUNT, H. P.—Carting the Hay Home. *Low Room 4*

540 DIAZ—Wood Scene, with Oriental Figures.

541 BRIGHT, E. (London)—Moonlight.

542 JORDAENS, JACOB—Jacob Meeting Esau.

Painted with the usual firmness of brush and brilliancy of color of this eminent Flemish Master.

*1753 - 1839 English*  
BEECHER, SIR WM. (R. A.)—His Portrait by himself.

An admirable Portrait.

544 ETTY (R. A., London)—Study—Nude.

Painted in a masterly manner.

*\* Francesco Rabolini artist*  
545 FRANCIA, P.—Young Canova and his Father.

*\* Good, and an undoubtedly genuine Picture.*

*\* must the artist have attended to*

546 SALVIATI, SECCHIO—Painting on Wood.

Very old and curious.

547 BORDONE (Paris)—Venus with Dove.

*1575 - 1578 Venetian School*  
A celebrated pupil of Titian—his paintings scarcely inferior. Very gracefully painted and composed, and exhibiting much of the beauty of his Master.

548 WAINSWRIGHT, J. F. (London)—Early Spring with Sheep and Figures.

A capital English Landscape. Wainwright was a pupil of Verboeckhoven, and his sheep show an evident memory of this Master.



549 BACKEREL, W.—Cupid Unveiling Venus.

27 1/2

550 POELEMBURG, C.—Venus, Cupid and Pegasus.

*1586-1660 Dutch*  
A very clever Picture. Its authenticity is unquestionable.

57 1/2

551 VERONESE, PAUL—Hercules and Omphale.

*Paolo Veronese called 1528-1588*  
Beyond any doubt original, and a fine example of the manner of the leader of the Venetian School.

300

552 LARGILIERE, NICHOLAS D.—Venus.

*1656-1746 French*  
Painted with great delicacy and beauty of color.

118

553 WIGHT, M. (Boston)—The Sleeping Beauty.

Painted to order for Mr. Thompson. Considered the chef d'oeuvre of this favorite Boston Artist.

"She sleeps: her breathings are not heard  
In palace chambers far apart.  
The fragrant tresses are not stirred  
That lie upon her charmed heart.  
She sleeps: on either hand up swells  
The gold-fringed pillow lightly pressed;  
She sleeps, nor dreams, but ever dwells  
A perfect form in perfect rest."—Tennyson.

200

554 FRANCESCHINI (Pupil of Guido)—Return of the Dove to the Ark.

*Marcantonio 1648-1729*  
Exceedingly masterly in manner.

200

555 CALENDRANI, G.—Tribute of the Seasons.

556 ZAUFFALY—Siege of Troy.

*340*  
An admirable Picture, full of life and action. The drawing very fine, while color and execution are admirable. It belongs to the French School.

557 HUYSMAN, R.—Landscape.

*240*  
A capital study, apparently modeled upon Gaspar Poussin, although much fuller of color than ordinary with that master.

558 BOL, H.—Venus dissuading Adonis from the Chase.

*1504-1593 Flemish*

*Handwritten note*

1200



559 BAPTISTE, GASPAR—Female Reclining. *Sitting 8/8*

560 BOUCHER, F.—Venus and Cupid Asleep. *Lucy Room 2.*

An exquisitely finished Original, in pastel, on vellum, from the collection of J. Holford, London. *1704-1770 French 180*

561 CARLYON (Pupil of Gainsborough)—Landscape. *70*

562 CARACCI, LUDOVICO—St. John. *1558-1619*

Excellent painting. A splendid example of the Bolognese School. *15*

563 STELLA, JACQUES—An allegorical Picture, containing accurate likenesses of Louis XIV, and Cardinal Richelieu. *1596-1657 French 270*

Very clever, and curiously excellent.

564 SANTINI, J. B.—Venus and Cupid. *95*

From the collection of the Marquis D'Allegri.

565 REYNOLDS, SIR JOSHUA—Portrait. *27*

566 CAFFERTY, J. H.—Portrait of Chas. Eastman. *10*

A masterly Sketch.

567 LELY, SIR PETER—Portrait of the Duchess of Cleveland. *1617-1680 English 265*

A genuine Portrait, and very fine.

568 GAINSBOROUGH, T.—Portrait of himself. *1727-1788 English 55*

569 BROWN, G. L.—Landscape. *125*

570 ROODTSEUS, J.—Vase of Flowers. *31*

Very good.

571 HUNT, H. P.—Gloomy Day. *52 1/2*

572 VERNET, CLAUDE J.—Shore Scene. *57*

573 FOX, R.—The cool Retreat. *75*

- 574 KUMMER, J.—Moonlight on the Prairies.
- 575 BRADFORD, WM.—Boston Harbor, with Fort Independence.
- 576 BIERSTADT, A. (Attributed to, by Mr. Thompson)—The Burning Steamer.
- 577 PETERS, WM.—Winter Scene.
- 578 EDWARDS, T.—Long Roads, Westminster.
- 579 DIETRECY—Bathing Scene.  
1712-1770 *German*  
Exquisitely painted and with a wonderful degree of finish.
- 580 SALMON, R.—Marine View.
- 581 CAMPROBIN, PEDRO DE.—Flowers, Fruit and Parrot.  
Good.
- 582 MAYR—The Lunch.
- 583 BOL, J.—Female Figure. 14—
- 584 RONDEL, F.—Trenton Falls.
- 585 UNKNOWN—Ruins of Tremont Temple.
- 586 CAWSE, J.—The Twelfth Night.
- 587 MORVILLIER, J.—Wachuset, Mass.  
Painted from Nature.
- 588 UNKNOWN (After Boueher)—Cupids Bird Catching.
- 589 TIVOLI, ROSA DE (Attributed to)—Cattle and Landscape.  
*Prague Road color*  
1655-1705- *German*
- 590 UNKNOWN—Figure Piece.
- 591 WILLARD, H.—Girl Bathing.

- 592 JOUVENEL, E.—Diana and Actæon. 45
- 593 STUART, F.—Landscape and Figures. 17
- 594 POPE, J.—Garden Scene with Figures.  
With Portraits of Artist and Miss Gardner. 77 1/2 ✓
- 595 ~~UNKNOWN~~ (French School)—Greek Pirates. 43
- 596 ~~UNKNOWN~~ (Old Italian Painting)—Woman and Satyr. 43 50
- 597 UNKNOWN—Winter Scene in Newfoundland. 36
- 598 HAWKSETT—The Orphan. \$10
- 599 SPEAR, T. T. (After Herring)—English Farm Scene. 1200
- 600 ALEXANDER, F.—Portrait of Jared Sparks, President of  
Harvard College. 700
- 601 UNKNOWN—Portrait of Daniel Webster.
- 602 UNKNOWN—Portrait of ex-President Munroe.
- 603 BICKNELL—Portrait of Washington.
- 604 FROTHINGHAM—Portrait of ex-President Madison.  
After Gilbert Stuart.
- 605 HARDING, C.—Portrait of ex-President Harrison, from  
Life.
- 606 SPEAR, T. T. (After Gilbert Stuart)—Portrait of ex-Presi-  
dent Jno. Quincy Adams.
- 607 JARVIS, J. W.—Portrait of ex-President Thos. Jefferson,  
from Life.
- 608 UNKNOWN—Portrait of Martha Washington.

609 WILLARD, W. (after G. Stuart)—Portrait of Washington.

610 UNKNOWN—Landscape.

611 UNKNOWN—Landscape and Marine.

612 UNKNOWN—Landscape and Figures.

613 GLESSING, 1853.—Landscape and Figures.

614 BIERSTADT, A.—Moonlight.

615 RANSOM, A.—Jupiter and Io.

616 WILSON, W. F.—Lake Avernus.

617 CHANDLER—Flowers and Fruit.

618 GREENOUGH, J.—Ruins of Ticonderoga.

619 COBB, D.—The Elm Gateway.

620 MORRISON, W.—Willoughby Lake.

621 UNKNOWN—Head.

622 MONTAGUE, W. A.—Scene from Spencer.

623 KNIGHT, J. A.—Coronation Chair, in Westminster Abbey.  
From a sketch made by the artist on the spot, and excellently treated.

624 WILD, H. C.—Parisian Fruit Girl.

625 UNKNOWN—Portrait of Madame du Barry, Mistress of Louis XV.

626 ROEPEL, CONRAD—Large Flower Piece, with Lady and Child.

Flowers most exquisitely painted. The figures are capital, the child being specially well drawn and fine in color.



1724 - 1805 *French*

- 627 LAGREVEE, LOUIS, J. F.—Toilet of Venus.

This Work is particularly fine in tone and color, being painted with superb delicacy and great ease.

- 628 CARDAINE, C.—Portrait of the Niece of Cardinal Mazarin, with whom Louis the XIVth was in love.

- 629 PHILLIPP, J. P.—St. John.

A very capital copy, especially in color.

- 630 LAWRENCE, SIR THOMAS—A Child.

This Picture was formerly in the collection of Sir Martin Archer Shee, which was dispersed upon the death of that President of the Royal Academy. A very valuable and undoubted Sketch by the English Master.

- 631 HOWARTH, G. (after Gilbert Stuart)—Faneuil Hall, "Portrait of Washington.

- 632 RONDANI, FRANCESCO MARIA—Venus Disarming Cupid, while a Satyr is Stealing his Quiver.

The most celebrated pupil of the ~~School of~~ Correggio. This Painting is an authentic one.

- 633 WILLCOX, J.—Landscape.

The foliage is finely and freely executed. An excellent Picture.

- 634 G. F. R. (Signed)—Telemachus and Calypso.

- 635 WILD, H.—Diana.

Forcibly painted and vigorous in color.

- 636 BRUN, CHAS LE—Art.

Handled with great grace and freedom, and evidently the work of a Master.

- 637 CIGNANI, CARLO—Icarus.

Full of the feeling of this celebrated Artist.

1624 - 1719  
*Bolognese*

## 638 UNKNOWN—Washing the Feet of Christ.

A remarkably clever sketch for a large Picture. Probably by a painter of the French School.

## 639 CROPSEY, J. F.—The Tomb of Cicero.

A capital Picture, painted in Rome.

## 640 RUBENS, P. P. (Signed)—The Discovery of Calista.

*1577-1640*  
This Painting is unmistakably by this great Flemish Master, displaying his abundance of composition and facilely agreeable color, with that nerve and power of brush which so unerringly characterize his numerous works.

## 641 PERCY, S. R. (London)—Landscape, View near Hawley.

A fine specimen by this excellent English painter.

## 642 MIGNARD, P.—Diana.

A capital Canvas.

*1610 - 1695 French*

## 643 NETSCHER, GASPARD—Portraits of Mother and Child with Bird's Nest.

*1639 1684 Dutch*  
A spirited and mellow Painting, with the white satin admirably rendered.

## 644 MATTEO, GALLARDO—Female Reclining.

## 645 LESLIE (London)—Landscape.

A very fine Picture of English Scenery.

## 646 UNKNOWN—Discovery of Calista.

Very old and curious, transferred from panel to canvas.

## 647 COBB—After Eels.

## 648 VALLIERE—Venus after pressing the Grapes for Cupid.

## 649 KNELLER, SIR GODFREY—Portrait of a Lady.

## 650 BRAUWER, ADRIAN—Interior with Figures.

Admirable for the harmony of its warm and transparent tones.

651 BAPTISTE (Pupil of)—Flower Piece.

652 RAVESTYN, JNO. VAN—Portrait of a Lady.

A very fine painting of the Flemish School. The hands are painted with remarkable truth and delicacy. An undoubted work by this excellent Artist.

653 REYNOLDS, SIR JOSHUA—Portrait—Head.

Full of juicy color.

654 UNKNOWN—Portrait—Queen Elizabeth.

655 UNKNOWN—Portrait—Mary Queen of Scots.

656 HONTHORST, GERARD—The Tooth Drawer.

*1572 - 1661 Dutch*  
Powerfully and largely painted, showing evident trace of the Italian study of this eminent Dutch artist. Its originality can not be questioned.

657 CREPIN—Landscape.

*Luz. Rom 2*  
This Picture was attributed to Crepin by Mr. Thompson, but is evidently by a much greater artist, the trees being painted with superb ease and power.

658 HUBER, ROBT.—Winter Scene.

A grand specimen of this admirable painter. ✓

659 TITIAN (Attributed to)—Danae.

*1477 - 1576*  
*V. della*  
660 ARTOIS, JACQUES—Valley of the Mincio.

*1613 1666 Flemish*  
An excellent Landscape, painted with great care and breadth.

661 WEENIX, J. B.—Italian Palace.

*1621 1666 Dutch*  
A capital example of this artist.

662 BENTIFFE (1849)—Composition of Flowers.

663 CIGOLI, MARCIO—Portrait of Lady.

A magnificently painted Head.

- 664 KANNEMAN, C. C.—Sea Piece.
- 665 DELAROCHE, P.—Copy by this Eminent Master, from the  
Original Portrait of Kleber.
- 666 BALLONI, PIETRO—Magdalen.
- 667 GEAR, I. W.—Portrait of Julia Dean.
- 668 RUBENS (School of)—Octavia.
- 669 KUMMER, J.—Garden of Eden.
- 670 KUMMER, J.—The Creation.
- 671 RANSOM, A. (After Titian)—The Celebrated Venus.
- 672 PIRON, J.—The Favorite's Favorite.
- 673 UNKNOWN—Woman and Dragon.
- 674 CORREGGIO, (School of)—A Magdalen.
- 675 LAIRESSE—Shepherd and Shepherdess.  
On panel. *Gerard 1643 1711*
- 676 UNKNOWN—Fruit.
- 677 UNKNOWN—Head of Girl.  
On panel.
- 678 MASON, W. SANDFORD—Genevieve.
- 679 HODGDON—White Mountains, from Shelbourne.
- 680 WIGHT, M.—The Lute Player.
- 681 UNKNOWN (after Teniers)—Village Scene.
- 682 HOLLISTER—The Peasant's Dwelling. *First Part 2*



*Row 4 Low*

- 683 WILCOX—Road by the Cottage.
- 684 CALAMÈ (Signed)—Landscape.
- 685 BABTISTE—Nymphs Bathing.
- 686 BOUCHER (Attributed to)—Cupids at Play.
- 687 CURTIS—Portrait, Rufus Choate.
- 688 RANSOM, A.—Lola Montez.
- 689 WILLARD, HENRY—Portrait of Jenny Lind.  
This Picture was painted from life for Mr. Thompson, who paid the great vocalist a large sum for sitting.
- 690 UNKNOWN—Portrait, Major-Gen. N. P. Banks.
- 691 BIERSTADT, A. (Monochrome)—Marine, Moon Rising.
- 692 THORWALDEN (After)—Four Photographs, The Seasons.
- 693 WIGHT, M.—Portrait of Ole Bull, from life.
- 694 UNKNOWN—Diana and Calisto.
- 695 BIERSTADT, A.—View in Shelbourne.
- 696 SPEAR, T. T.—Prospero.
- 697 THOMPSON, C. G.—Venus and Cupid. *fine work Row 4*
- 698 UNKNOWN—Biblical Composition.
- 699 UNKNOWN—Landscape.
- 700 JOYANT (1847)—Scene in a French City.
- 701 COLE, THOS. (Attributed to)—Catskill Mountain Scenery.

- 702 UNKNOWN—Diana Sleeping, Observed by Satyrs.
- 703 CASS (Boston)—Landscape.
- 704 BERTOFT—Portrait, Madame de Stael.
- 705 LEBRUN, JEAN B. T.—Portrait of Mirabeau.
- 706 ROGERS, F.—The Fair Student.
- 707 PAUL—Ceres.
- 708 GEAR, J. W.—Edmund Kean as Richard III.
- 709 UNKNOWN—Martha Washington.
- 710 UNKNOWN—Girl Washing. *1* *2* *La*
- 711 DORDAKY—Girl and Dog.
- 712 HOYT, A. G.—Ideal, Childhood.
- 713 NICHOLS—The Toilet.
- 714 GERRY—Swiss Goatherd.
- 715 UNKNOWN—Titian and his Daughter.
- 716 CULVERHOUSE, J. M.—Country Toilet.
- 717 FOX, H.—The Gleaner.
- 718 HOYT, A. G.—Lady with Pearls.
- 719 UNKNOWN—Portrait, Duchess de Longueville.
- 720 WIGHT, M.—Portrait of a Lady.
- 721 SHATTUCK—Portrait of Shattuck.

*Thursday*  
*May*

- 722 CURTIS—Landscape.
- 723 STUART, GILBERT—Portrait.
- 724 LELY, SIR PETER—Portrait of a Lady.
- 725 GIANFANELLI—Unfinished Head.  
A fine sketch.
- 726 TURNER, F.—Landscape, with Sheep and Harvesters. *C. E. S. a y*
- 727 JORDAENS, J.—Herodias.
- 728 PERRY—Chinese Scene.
- 729 LEONARD, J.—Fruit Piece.
- 730 HIRE, DE LE—Ariadne.
- 731 GREUZE (Attributed to)—Expectation. *Dean's collection - 1725-1805*  
*Found*  
Charming in color, and voluptuous in drawing, most decidedly the work of a Master.
- 732 OPSTAL, GASPAR JAMES VAN—Virgin and Child with Saint Catherine.  
A fine Picture. The child is painted with great delicacy.
- 733 BROWN, J. L.—Girl Reading Letter.
- 734 DUSSART, CORNELIUS—Dutch Interior.  
*1665-1724*  
A capital little Painting of the school.
- 735 UNKNOWN—Merrymaking.  
A very old Picture.
- 736 UNKNOWN—Sketch, Figures and Sheep.  
Very masterly.

- 737 LAWRENCE, SIR THOMAS (Attributed to)—Head of Child  
1769 - 1830

- 738 WARD, (R.A.)—Saint Sebastian.

Painted on gold ground. A very clever and genuine picture, exquisitely finished.

- 739 SEAMAN, E.—Portrait of Daniel Webster.

- 740 BATTONI, POMPEO—The Education of Achilles.

Very Fine.

1702 1787 Roman

- 741 BRAUWER, A.—Boors Merry Making.

A thoroughly admirable Picture, possessing his principal characteristics—quiet in color and drawn with more delicacy of form than is usual with this Dutch Painter.

- 742 FRAGONARD—Leda and the Swan.

A Cabinet Gem.

1732 - 1806 2 inch

- 743 SCHIDONE, BARTOLOMEO—Triumph of Galatea.

A very grand effort of this eminent painter, in a splendid state of preservation. The head of Galatea has been touched in with superb feeling, and the whole of the flesh is exquisitely painted.

- 744 UNKNOWN—Venus and Cupid.

A Portrait Picture.

Rom 3 Set Sarnes

- 745 HOYT, A. G.—Portrait, ex-President Harrison.

- 746 SMYTHE—Harvest Queen.

- 746a NETSCHER, GASPAR—Portrait of a Princess of Orange.

The Seal of the Collector, to whom it originally belonged, is on the back.

1639 - 1684 Dutch

- 747 LIARD—Girl Bathing.

- 748 LEMINOIRE—Portrait, Mrs. Jordan.

Charmingly painted.



749 RIGAUD, HYACINTHE—Portrait of a Gentleman.  
*1659 1743 French*  
 Painted very firmly—color clean, and drapery splendidly touched in.

750 KNELLER, SIR GODFREY—Portrait of the Duke of Marlborough.

751 GIORDANO, LUCA—Lot and his Daughters.

*1632 - 1705 Neapolitan*  
 A very fine Painting.

752 POUSSIN, N. (Attributed to)—Bacchus and Venus.

*1594 - 1665 French*  
 An excellent work.

753 BAPTISTE—Flower Piece.

754 ROBBE (Brussels)—Sheep, in Landscape.

Quiet, true and very admirable.

755 UNKNOWN (Flemish School)—The Ascension.

A singularly powerful work, marked by great brilliance of color and freedom of handling.

*1654 - 1740 pupil of Francisco de Zurbarán*  
 756 LAZZARINI, G. A.—David with the Head of Goliath.

757 DELMONT, D.—Joseph and Potiphar's Wife.

758 UNKNOWN—Portrait of a Lady.

A very excellent Picture.

759 REYNOLDS, SIR JOSHUA—A Sleeping Venus.

A capital Painting, attributed to this great Master.

760 BOCCACCINO, FRANCESCO—Venus and Cupids.

761 ELZHEIMER, ADAM—The Flight into Egypt.

*1574 - 1620 German*  
 The productions of this artist are extremely scarce.

*in 1803  
 sold in 1819 - for 22.12.6*

*This picture seen to advantage in London*

*1832 for £40 sold in 1852 for 162*

- 762 UNKNOWN—Portrait of Sir Thomas Wentworth, one of the early Settlers of Charleston, S. C.

This is an original Picture, and was purchased from one of his descendants. It is a very fine Portrait in point of color—the hands being drawn superbly.

- 763 EARL, G. (London)—Interior of Cabin, Picardy.

This is one of the best English Paintings of humble life ever seen on this continent. The French mother sits by her sleeping child in the rude dwelling of her husband. All is painted with a thorough sense for the beauty of the picturesque and a feeling for tone rarely equaled.

- 764 DUPLESSIS, J. S.—Portrait of Christopher Gluck, called the Michael Angelo of Music.

This is a noble and most effective Portrait, painted from the man himself, by one of the leading French Painters of the day. It is considered to be the finest likeness of the composer extant.

- 765 MAAS, ARNOLD VAN—Jesus with Martha and Mary.

- 766 COBB—The Cottager.

- 767 MORRISON, W.—Miniature Portrait on Ivory, Miss Horn, of Watertown.

- 768 PEALE, REMBRANDT—His Own Portrait at the Age of Twenty-five.

- 769 BARRY, C. A.—A Dutch Burgomaster.

Very clever.

- 770 UNKNOWN (French School)—Head of Child.

- 771 HEEM, DAVID DE—Flower Piece.

Treated in a masterly manner.

- 772 ROUSSEAU, JACQUES—A Storm, Tree Struck by Lightning.

In the manner of Gaspar Poussin, whom this artist was said to equal.

- 773 WILLARD, W.—A Sketch.
- 774 WHITTLE—Landscape.
- 775 BOUCHER (Attributed to)—Venus and Cupid.
- 776 COLLINS, W. (London)—The Lime Kiln. *1782 1847 Engr.*
- 777 VALLIERE—Venus and Cupid.
- 778 LAWRENCE, SIR THOMAS—Portrait of Miss Foote,  
afterwards Countess of Harrington.  
*1764 1780*  
This is a very capital Portrait.
- 779 UNKNOWN—Portrait of Francis, Emperor of Austria.
- 780 RAOUX, JEAN—The Coquette.  
A very charming Picture.
- 781 RAMSAY, ALLAN—Portrait of David Hume, the His-  
torian.  
An original Portrait and painted with remarkable vigor.
- 782 UNKNOWN—Portrait of Voltaire.  
An authentic likeness.
- 783  $A = d : c : xx$  } (Signed)—The Good Samaritan.  
V. J.
- Drawn and painted with striking power.
- 784 VERBRUGGEN & TERWESTEN—Flowers, with Figure  
of Cupid. *1685-1725 Engr.*  
Composed with great wealth of line and color.
- 785 UNKNOWN (Old Italian Painting)—Magdalen.
- 786 BROWN, G. L.—Landscape.
- 787 UNKNOWN—Ruins.

- 788 TURNER, F.—Landscape.
- 789 HAWKSETT, J. W.—Monarch Mill, Scotland. *copy 1/4*
- 790 VANLOO, C.—Mars and Venus.
- 791 ETTY (R. A.)—Greek Maiden watching for her Lover.
- 792 MIERIS, JNO.—The Burgomaster's Wife. *from 1660 Dutch*
- 793 HOYT, A. G.—The Returned Californian.
- 794 UNKNOWN (Copy from Guido)—Cleopatra.
- 795 UNKNOWN (Venetian School)—The Finding of Moses.
- 796 HAWKSETT—Landscape, Scotland.
- 797 BIERSTADT, A.—Early Morning.
- 798 BIERSTADT, A.—Sunset, Brighton, Mass,
- 799 UNKNOWN—The Artist's Studio.
- 800 OTIS, BASS—Portrait of Himself.
- 801 BIERSTADT, A.—Old Mill.
- 802 HAWKSETT, J. W.—Crossing the Stream.
- 803 UNKNOWN—The Fisherman.  
An old Picture.
- 804 SMITH, J. R.—Moose Head Lake, Winter.
- 805 CARLETON, W. C. (A duplicate)—“Some Pumpkins.”
- 806 UNKNOWN—Nude Female Reclining.
- 807 MURDOCH—Escape of Kit Carson.



- 808 CHANDLER, MRS.—Vase and Fruit.
- 809 HUNT, H. P.—Landscape.
- 810 WIGHT, M.—Morning.
- 811 UNKNOWN—Female Figure.
- 812 UNKNOWN—Fruit and Flowers.
- 813 UNKNOWN—Landscape.
- 814 KUMMER, J.—Beach Scene, with Storm.
- 815 GRIGGS, S. W.—Shelving Rock, Lake George.
- 816 LADONNE, R.—Landscape.
- 817 UNKNOWN—Brigand with Captive
- 818 UNKNOWN—Brigands carrying off a Lady } Companions
- 819 SAYCOAL, E.—Landscape, with Figures.
- 820 TALLIS—Girl and Dog.
- 821 UNKNOWN—Children gathering Fruit.
- 822 WILLIAMS, G.—Road Scene.
- 823 ESTBROOKE, J.—Landscape.
- 824 BROWN—Copy from Paul Brill.
- 825 STOTHARD, T. (R. A.)—St. John in the Wilderness.
- 826 MIDIERE—A Cottage Girl.
- 827 MOL, VAN—The Finding of Moses.

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1755-1834 English

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- 43 828 MIDIE (After Ozanne)—View of Dresden, }  
 43 829 MIDIE (After Ozanne)—View near Dresden, } Companions.
- 37 830 PERROT—Dutch Interior.  
 From the Collection of the Marquis d'Allegri.
- 30 831 RANSOM, A.—Sketching the Cat.
- 22 832 RONDEL, F.—Bacchus.
- 14 833 SERRETA—Lady at her Devotions.
- 4 834 VANDYCK, A. (Attributed to) <sup>1649-1641</sup>—Portrait of a Gentleman.
- 25 835 NARDEAY—Fruit.
- 6 836 UNKNOWN—David with the Head of Goliath.
- 3 837 RIGAUD, H. <sup>1658-1743</sup>—Portrait of Madame de Pompadour.
- 7 838 UNKNOWN—Flora.
- 20 839 STEIN, VAN—Poetry and Painting,  
 A very old Picture.
- 3 840 UNKNOWN—Venus and Adonis.
- 43 841 WAEL, DE.—Love and Music.
- 42 841a HONTHORST, G. <sup>1592-1660</sup>—Woman and Boy, Candle Light.  
 Very capital and powerfully painted.
- 57 842 KNIGHT, J. A.—View of Aneona, Italy.
- 125 843 ANDREWS, F.—Garden Scene, Dancing the Minuet.
- 130 844 BIRDON, A.—The Pie Nie.
- 845 MURILLO—The Wandering Minstrel.  
<sup>1618-1682</sup>  
 Barcelona Estete Murillo.

846 ROGERS—Landscape.

In the manner of Creswick.

847 UNKNOWN—Venus and Apollo.

848 KUMMER, J.—Fire on the Prairie.

849 UNKNOWN—Boy with Fish.

850 HEADE, M. J.—Seashore, with Storm Gathering.

851 KOBEL—Landscape and Cattle.

852 UNKNOWN—St. Sebastian.

853 UNKNOWN—Beauty at the Bath.

854 HINCKLEY, D.—Cattle Piece.

855 DANTI, GIROLAMO—Venus.

856 HOUSEMAN—Scene in the Woods.

857 UNKNOWN—The Good Samaritan.

858 ONTHANK (After Achenbach)—Coast Scene.

859 GUIDO (Copy)—Ceres.

860 SLATER, E. (London)—Near the Coast, Lyme Regis.

861 JONES, R.—Nahant.

862 GRIGGS, S. W.—Buck Mountain, Lake George.

863 JAYNE, C.—Meadow Scene.

864 L'ABBÉ, C.—The Expulsion of Adam and Eve from Paradise.

Remarkably powerfully painted, well drawn and very strong in color. A large Picture. From the celebrated Picture of LeKain in the Luxembourg Gallery; and re-touched by Biard.

\$550 Can admit  
H. H. H.

- 865 RIZZI, PAOLO—Rome, Fountain and Arches. 50
- 866 UNKNOWN—Night and Morning. 37
- 867 WIGHT, M.—Tambourine Girl. 45
- 868 ROEPEL, C. (Attributed to)—Fruit. 15
- 869 UNKNOWN—Female with Doves. 10
- 870 REMBRANDT (Attributed to)—Sacrifice of Elijah. 35
- 871 UNKNOWN—Venus and Satyr. 10
- 872 HUET—Danae. 22 1/2
- 873 REUTER, VAN J.—Dutch Canal Scene. 11
- 874 UNKNOWN—Girl Reading. 11 6
- 875 UNKNOWN—Scene in Boston in the Olden Time. 5
- 876 OTIS, BASS—Dr. Ball Caught in a Snow Storm in the  
White Mountains. 13
- 877 PIGAUT, M.—Flora. 5
- 878 CONNERY, J.—Study of Rocks and Foliage. 25
- 879 UNKNOWN—Ready for the Bath. 2 1/2
- 880 SCHENCK, VAN—Milking. 2 1/2
- 881 UNKNOWN—The Music Lesson. 2 2 1/2
- 882 UNKNOWN—Saint Margaret. 3
- 883 SCHLESINGER, G.—Winter in Switzerland. 7 1/2
- 884 GOODALL—The Priest's Visit. 15



- 885 POUSSIN (Attributed to)—Fete of Bacchus.
- 886 DUMOULIN—Farm Scene.
- 887 HARTRAM, VAN—Landscape.
- 888 BARENT, S.—The Oyster Stall.
- 889 UNKNOWN—Sampson and Delilah.
- 890 OSTADE, VAN A. (Copy)—“Another Glass.”
- 891 UNKNOWN—Girl and Dog.
- 892 WILSON, JNO.—View on the Thames.
- 893 MILMAN, E. (London, Copy)—Portrait of Vandyck.
- 894 FROST, W.—Emigrant's Camp.
- 895 DOLCI CARLO (Copy)—Poesy.
- 896 UNKNOWN (Very old)—Cattle Piece.
- 897 WIGHT, M.—Female after the Bath.
- 898 UNKNOWN—Morning.
- 899 RUBENS (Copy)—A Female Figure.
- 900 UNKNOWN—Woman Reclining and other Figures.
- 901 UNKNOWN—Jupiter and Semele.
- 902 LEMOIRE, T.—A Sleeping Female.
- 903 UNKNOWN—Leda and the Swan.
- 904 KIDD, W.—The Little Fisherman.

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- 905 UNKNOWN—Girl with Hand on her Lips.
- 906 MOLLEN—Winter Scene.
- 907 UNKNOWN—The Young Mother, with Children.
- 908 UNKNOWN—Madonna.
- 909 UNKNOWN—Marine View.
- 910 UNKNOWN—Jesus Blessing Little Children.
- 911 UNKNOWN—Landscape.
- 912 UNKNOWN—Death of Fred. G., Youngest Son of C. Gordon Greene, of Boston.
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- 913 MASON, W. SANDFORD—"Little Nell," from Dickens.
- 914 UNKNOWN—Winter Scene. 16 *Sketch of the interior*
- 915 TITCOMB—Ludlow, Vt. *May*
- 916 BURNHAM—Eagle Rock, White Mountains.
- 917 SAWIN, MISS—View in Connecticut.
- 918 UNKNOWN—Landscape.
- 919 LEDRU, C.—Scene in France.
- 920 HAWKSETT, J. W.—The Light of the Harem.
- 921 UNKNOWN—Sea Piece, with Ruins.
- 922 MORRISON—Landscape.
- 923 SAVAGE, W.—Ross Castle, Killarney, Ireland.
- 924 BURNHAM—Barn, with Pigs. *(Sketch of a barn)*

- 925 UNKNOWN—Mother and Child.
- 926 BREUWER—Landscape, with Portrait of Artist.
- 927 GREUZE (After)—The Appointed Hour.
- 928 UNKNOWN—Infant Saviour.
- 929 UNKNOWN—Female Reclining.
- 930 UNKNOWN—Females Bathing.
- 931 BABCOCK (Paris)—Girl in the Woods.
- 932 HOFFMAN & HAWKSETT—Female Figures, Reclining.
- 933 HOYT, A. G.—Female, an Ideal Composition.
- 934 GERARD—Portrait of Madame Tallien, the Wife of the  
Finance Minister of the First Napoleon.
- 934a UNKNOWN (Venetian School)—Cleopatra and the Asp.
- 935 JONES, R.—Boatmen making Chowder.
- 936 BUTTARY, H.—Landscape.
- 937 MURRAY, T.—Venus, the Graces and Cupid.
- 938 J-L 1849 (Signed)—Female Reclining.
- 939 GARNIER—Scene in the Catskills.  
After drawing by Bartlett.
- 940 UNKNOWN—The Nativity.
- 941 MOLEYN, PETER—Landscape.
- 942 UNKNOWN—Fruit.

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943 HUDSON—Residence of Washington, Mt. Vernon. *20*

*11* 944 PIGAULT, R.—Classical Landscape with Nymphs Bathing.

*19* 945 BENJAMIN—Italian Peasants at a Roadside Inn.

*324* 946 KUMMER, J.—Palermo. *1619-1689 Dutch*

*19* 947 KONINGH, P. de—Lot and his Daughters. *1619-1689 Dutch*

*40* 948 WILSON, RICHARD—Landscape. *1713 1782 English*

*91* 949 BIERSTADT, A.—Spectacle Island, Boston Harbor.

*175* 950 BIERSTADT, A.—Skating Scene.

*30* 951 CROTIER, LE—Portrait of Madam Maintenon.

Reputed to be genuine.

*40* 952 LANCRET (Attributed to)—Figures in Wood Scene. *1692-1743 French*

*50* 953 BURBANK, J. (After Dubuffe)—Adam and Eve after being expelled from the Garden of Eden.

Full life-size.

*174* 954 SAUVAGE—Venus offering the Bow to Cupid. *1774-1818 French*

Painted on Marble in imitation of Bronze. Very excellent and curious.

*174* 955 BOIZZOT (Original Model)—Empire paying her Obeisance to Peace. *Louis Simon Boizot 1743-1809 French*

Very clever. *Basso rilievo*

*11* 956 CLODION & PIRANESI—Venus and Cupid. }

*11* 957 CLODION & PIRANESI—Aurora. }

Original and capital Models. *1721-1770*



- 958 HUGHES, BALL—(Poker Sketch) Scene from Sir Walter Scott's Kenilworth.  
Singular and good.
- 959 WILLARD, W.—A Sketch.
- 960 LELY, SIR PETER—Portrait of Henrietta of Orleans,  
— Daughter of Charles I, of England.
- 961 UNKNOWN (School of Guido)—Queen Esther.
- 962 GUTHRIE—Mischief.
- 963 UNKNOWN—Girl and Dog.
- 964 FOX, R.—Meditation.
- 965 DANDINI, PIER—Triumph.  
A Sketch for larger Picture.
- 966 BABTISTE.—Female Reclining.
- 967 HILL, T.—Landscape and Cattle.
- 968 UNKNOWN (School of Van Helst)—Dutch Burgomaster.
- 969 THOMPSON, G. C.—Portrait of Mrs. Seba Smith, wife of  
the original "Jack Downing."
- 970 WITHERINGTON—Chelsea Pensioners.
- 971 UNKNOWN (French School)—Female Head. }  
972 UNKNOWN (French School)—Female Head. } Compansions.  
973 UNKNOWN—Nymphs Bathing and Reclining.
- 975 GIRODET—Diana and Endymion.
- 976 GRIGGS—Vase and Fruits.

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- 977 SCOTT, J. W. A.—Landscape. 13
- 978 UNKNOWN—Two Nude Females. 5
- 979 WARD—Lake Winnepesogee. 23
- 980 JACOBS—Cupid. 5
- 981 UNKNOWN—Dunluce Castle. 25
- 982 HUNT, H. P.—Hon Pond, Woburn. 30
- 983 LAIRESSE, A.—Female Figure, with Mirror. 10
- 984 SCOTT, J.—Landscape. 7
- 985 UNKNOWN—"The Contested Slice." 770 Rom 870
- 986 ORDWAY—Landscape. 21
- 987 HAWKSETT—Landscape. kg 43
- 988 PAYENS—Cupid abandoned by Love. 15
- 989 CURTIS—Landscape. 5
- 990 BIERSTADT, A. (Crayon)—Chowder Party. 21
- 991 BIERSTADT, A. (Crayon) Entrance to New Bedford Harbor. 19
- 992 COURTNAY, G. B. (A. R. A.)—The Forsaken. 17
- 993 RANSOM—Portrait of Ada Sinclair. 10
- 994 UNKNOWN—Fruit and Flowers. 35
- 995 POPE, J.—White Mountains. 16
- 996 BIRCH—Marine View.

- 997 HAWKSETT—"Pity the Blind."
- 998 FROST—Park, with Deer.
- 999 UNKNOWN—Angels at the Selpulchre.
- 1000 CARLION, W.—The Forager.
- 1001 UNKNOWN—Saint Marguerite.
- 1002 SPEAR, T. T.—Coast Scene.
- 1003 BRADHURST—Death of Marmion.
- 1004 UNKNOWN—Joseph and Potiphar's Wife.
- 1005 BIERSTADT, A.—New England Scenery, Driving Home.
- 1006 BIERSTADT, A.—Marine, Evening.
- 1007 WILLIS—Landscape and Cattle.
- 1008 UNKNOWN—Cleopatra.
- 1009 UNKNOWN—Lady in Masquerade Dress.
- 1010 WILSON—Landscape and Figures, The Brigands.
- 1011 MASON, W. S.—Washing Day.
- 1012 UNKNOWN—Holy Family.
- 1013 UNKNOWN—Neptune.
- 1014 UNKNOWN—Cupids.
- 1015 UNKNOWN—Satyrs and Nymphs, Bacchanalian Scene.  
After Poussin.
- 1016 FISHER, ALVAN—Dog.

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Room 6 - Low

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- 1017 GUISEPPE—Magdalen.
- 1018 UNKNOWN—Woman with Spindle.
- 1019 UNKNOWN—Girl with Pipe.
- 1020 ALBANO (Copy)—Bacchus with Vintagers, Treading Grapes.
- 1021 UNKNOWN—Arcadia.
- 1022 SEYMORE, H.—Little Red Riding Hood.
- 1023 UNKNOWN—Rebecca at the Well.
- 1024 UNKNOWN—Joseph and Potiphar's Wife.
- 1025 UNKNOWN—Sunny Hours.
- 1026 BOHAIN, G. (French School)—Narcissus.
- 1027 UNKNOWN—Fruit and Flowers.
- 1028 GORDONI—Bacchanalians.
- 1029 UNKNOWN—Cupid.
- 1030 UNKNOWN—Grapes.
- 1031 MORGH, T.—Landscape, Fishing.
- 1032 CHAMPNEY—Hart's Ledge, North Conway.
- 1033 UNKNOWN—Head of Old Woman.  
Old Picture.
- 1034 UNKNOWN—Landscape.
- 1035 RONDEL, F.—Moonlight.



- 1036 BRACKELL—Female Reclining. 12
- 1037 HUNT, H. P.—Autumn. 2
- 1038 BIERSTADT, A. (attributed to, by Mr. Thompson)—The Evening Star. 60
- 1039 HAWKSETT, J.—Female Figure. 7
- 1040 MASON, W. S.—Children Fishing. 18 26
- 1041 SPEAR, T. T.—Little Red Riding Hood. Low Rome 6
- 1042 UNKNOWN—Curious Old Dutch Scriptural Piece. Time of Rembrandt. 94
- 1043 UNKNOWN—Portrait of Maria Settima di Ferrare Cap-  
poni, widow of Luca Torrigiani. 7  
A very old Painting. 10
- 1044 HIRSCHMAN, 1703 (Signed)—Portrait of a Lady. 10
- 1045 BRENET, 1764 (Signed)—Bacchus and Ariadne. 112
- 1046 WAERDT, A., 1725 (Signed)—Repose of Diana. 3
- 1047 ZUCCHARELLI (School of)—Landscape. 477  
1702 - 1788 11
- 1048 UNKNOWN—The Birth of Venus. 11
- 1049 UNKNOWN—The Morning Walk.
- 1050 FOURNIER (Signed)—Females on Rocks by the Sea  
Shore. many 101
- 1051 BURNHAM, T. M.—The Sleeping Fisherman. 90
- 1052 LEBRUN, C. (Attributed to)—The Lion Hunt. 25

- 1053 UNKNOWN (School of Paul Veronese)—Oriental Subject. 21
- 1054 UNKNOWN—Flora. 47
- 1055 GONZALEZ (Original)—Garden Scene. 1518-1522 Buhde 25  
Gonzales Veronese 18
- 1056 LEMOINE—Cupids Gathering Grapes. 10
- 1057 RIGAUD, H. (Attributed to)—Portrait. 15
- 1058 UNKNOWN—Flying Figure with Scroll. 1639-1743
- 1059 RONDEL, F.—Landscape, with Cattle. 1635
- 1060 UNKNOWN—Portrait of Nell Gwynne. 20
- 1061 BOUCHER—Nymphs Bathing. 70  
A very careful study after him.
- 1062 UNKNOWN (School of Paul Veronese)—Susannah and The Elders. 35
- 1063 H<sup>9</sup> (Monogram signed)—Leda and the Swan.
- 1064 LESAGE, P.—Dido and Æneas. 90
- 1065 UNKNOWN—Portrait of Lady Belgrave. 20  
Time of Sir Peter Lely. A fine Portrait.
- 1066 UNKNOWN—Landscape. 102
- 1067 UNKNOWN—Joseph and Potiphar's Wife. 11
- 1068 SANDERS, G.—Coast Scene. 18
- 1069 UNKNOWN—Winter Scene. 25
- 1070 UNKNOWN—The Old Hunter.

- 1071 UNKNOWN—Landscape.
- 1072 WILSON (R. A., attributed to)—Landscape.
- 1073 KUMMER, J.—Noonday on the Prairies.
- 1074 HAVELL, R.—View of the Bay and City of New York.
- 1075 UNKNOWN—The Summons, Ticonderoga.
- 1076 LANE, F. H. (1848)—Marine View.
- 1077 BIERSTADT, A.—Stratford Peak, N. H.
- 1078 UNKNOWN (Copy)—“Happy as a King.”
- 1079 UNKNOWN—Haidee.
- 1080 UNKNOWN (Signed with a Curious Monogram)—Dutch Interior.
- 1081 ABBATI, A. (After Domenichino)—Cleopatra.
- 1082 UNKNOWN (By a Pupil of Ostade)—Dinner Scene.
- 1083 HODGDON, H. P.—Landscape.
- 1084 RONDEL, F.—Landscape.
- 1085 SACCIATTI, A.—Flower Piece.
- 1086 UNKNOWN—Marine View.
- 1087 UNKNOWN—Holy Family.
- 1088 SMITH, T. W.—Landscape.
- 1089 UNKNOWN—The Horse Trade.
- 1090 UNKNOWN—Nude Figure.

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- 210 1091 UNKNOWN—Interior of a Stable. } Companions.  
 1092 UNKNOWN—Interior of a Stable. }  
 3 1093 UNKNOWN—Mother and Chlld. ~~Scy~~  
 30 1094 UNKNOWN—Landscape.  
 18 1095 UNKNOWN—Female Figure.  
 26 1096 UNKNOWN—Cupids.  
 40 1097 UNKNOWN—The Little Pet. Mary  
 1098 ORDWAY—On the Beach.  
 1099 UNKNOWN—Landscape. 20 R-2  
 30 1100 FASTLEVEN, H.—A Waterfall.  
 1101 UNKNOWN—Shore Scene.  
 1102 UNKNOWN—The Surprise.  
 28 1103 TITCOMB—Winter Scene. Long Run  
 1104 ANSDELL, F.—Monarch of the Glen.  
 1105 UNKNOWN—Peacock, Hen and Chickens.  
 1106 UNKNOWN—Marine View.  
 1107 UNKNOWN—Vegetables, Bowl and Bottle.  
 1108 UNKNOWN—Bothwell Abbey by Moonlight. 30  
 1109 UNKNOWN—Landscape. 22  
 1110 UNKNOWN—Landscape. 14  
 30 each 1111 BORSTEEGH, C.—2 Curious Old Water Colors.



- 1112 ORDWAY—Humphrey's Ledge, N. H.
- 1113 UNKNOWN—Landscape.
- 1114 UNKNOWN—Winter Scene.
- 1115 BRUINER, G.—Dutch Interior, Man Drinking.
- 1116 ~~UNKNOWN~~—Interior, with Figure of Lady.
- 1117 WESLEY—Study of Woods.
- 1118 UNKNOWN—Landscape, with Figures.
- 1119 UNKNOWN—Lady on Sofa.
- 1120 ~~UNKNOWN~~—Cupid and Psyche.
- 1121 UNKNOWN—After the Bath.
- 1122 UNKNOWN—Female Figure.
- 1123 UNKNOWN—Adam and Eve.
- 1124 UNKNOWN—Woman and Dragon.
- 1125 HOFFMAN & HAWKSETT—Female with Dove.
- 1126 UNKNOWN—Venus.
- 1127 CIGLIONI, G. (Attributed to)—Magdalen.
- 1128 FELTON, T.—Surprised at the Bath.
- 1129 UNKNOWN—Venus.
- 1130 UNKNOWN—Landscape.
- 1131 UNKNOWN—Interior, with Figures.

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- 1132 GRIGGS, S. W.—Clark's Point, Nahant. 21
- 1133 GRIGGS, S. W.—Off Nahant Rock. 20
- 1134 VERNET (Copy)—Marine View. 9
- 1135 B. (Signed)—View of Nahant. 5
- 1136 UNKNOWN—Horses. 11
- 1137 SCOTT, J.—Landscape. 17
- 1138 GLEASON, W. B.—Coast Scene.  
After Delacroix. 17
- 1139 UNKNOWN—Mother and Child. 11
- 1140 RONDEL, F.—Coast Scene, looking towards Marshfield,  
Scituate. 20
- 1141 RONDEL, F.—Coast Scene. 15
- 1142 HOYT, A. G.—Mount Conway, N. H., by Twilight. 5
- 1143 FROST—Landscape. 2
- 1144 UNKNOWN—Female Reclining. 7
- 1145 J. P. H.—Female Sleeping. 3
- 1146 UNKNOWN—Old Cottage. 1
- 1147 UNKNOWN—The Pride of the Harem. 3
- 1148 FLETSCHER (French School)—Flora. 1
- 1149 MINOTTI—The Rape of Lucretia. 13
- 1150 VALIN—Venus. 9

- 1151 UNKNOWN—Girl with Flowers, at Balcony.
- 1152 NOBLE, J.—Lady playing on Guitar.
- 1153 COBB—The Fisherman.
- 1154 KUMMER, J.—Evening.
- 1155 UNKNOWN—Morning Toilet.
- 1156 UNKNOWN—The Visitor.
- 1157 BIERSTADT, A.—Winter Scene, Coasting.
- 1158 BIERSTADT, A.—Lake Scenery.
- 1159 ORDWAY—Autumn.
- 1160 LANFRANC—Saint Catherine. *Leonardi Car, 1541 - 1647 Bologna*
- 1161 UNKNOWN—Monks Indulging.
- 1162 TURNER, W.—Landscape.
- 1163 UNKNOWN—Head of Saint.
- 1164 UNKNOWN—Repose in Egypt.
- 1165 UNKNOWN—Female Figure.
- 1166 WILSON, W. F.—Squall off Texel Island.
- 1167 RUSSELL—Landscape.
- 1168 SPERRY, A.—Landscape.
- 1169 BRODHURST—Just Arisen.
- 1170 UNKNOWN—Female Figure.  
A study from life.

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Room 2

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- 1171 HAWKSETT, J.—The Haunted Spring. *Mary*
- 1172 TITCOMB, W. H.—View in Scituate.
- 1173 UNKNOWN—Revelations.
- 1174 UNKNOWN—Opportunity.
- 1175 HUNT—Landscape.
- 1176 UNKNOWN—Departure of Æneas announced to Dido.
- 1177 UNKNOWN—Mother and Child.
- 1178 BROWN, G. L.—Landscape, with Waterfall.
- 1179 UNKNOWN—Ruins. *Low - Room 6 floor*
- 1180 UNKNOWN—Landscape and Mill.
- 1181 HOFFMAN, E.—Landscape.
- 1182 UNKNOWN—Figures.
- 1183 UNKNOWN—Head of Girl.
- 1184 BOHAIN, V.—Seeing. Landscape with Figures, } Compans.
- 1185 BOHAIN, V.—Feeling. Landscape with Figures. }
- 1186 WILSON—Fishermen at Cape Cod.
- 1187 UNKNOWN—Landscape.
- 1188 UNKNOWN—Head of Woman, Curious.
- 1189 GRIGGS—Northwest Bay, Lake George.
- 1190 UNKNOWN—Girl in the Character of Shepherd Boy.  
After Watteau.



- 1191 FAY, E.—Woman and Butterfly.
- 1192 UNKNOWN (Venetian School)—Girl at the Fountain.
- 1193 BALDWIN, S.—Medora.
- 1194 CORRENS—Peasant Girl.
- 1195 UNKNOWN—Landscape, with Female Figure.
- 1196 UNKNOWN—Three Figures.
- 1197 RIVERS, G.—Landscape.
- 1198 UNKNOWN—The River Road.
- 1199 UNKNOWN—Female Reclining.
- 1200 UNKNOWN—Girl, Tying Shoe.
- 1201 UNKNOWN—Two Water Colors, Boston Harbor, from  
Dorchester.
- 1202 WOOLMER (Paris)—Girl Reclining.
- 1203 UNKNOWN—Two Sketches.
- 1204 UNKNOWN—A Sketch.
- 1205 UNKNOWN—Female Reclining.
- 1206 UNKNOWN—Fancy Head of little Girl.
- 1207 HOYT, A. G.—Fancy Head.
- 1208 UNKNOWN—Girl with Flowers.
- 1209 UNKNOWN—Florentine Lady.
- 1210 ROGERS—Devotion.

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- 1211 DE GRAILLY—Boston, from Dorchester Heights.
- 1213 CAMPI (Venetian School)—Magdalen.  
A finished Copy.
- 1214 PARANI, Q. (Bolognese School)—Head.
- 1215 UNKNOWN—Landscape.
- 1216 UNKNOWN—Old Head.
- 1217 UNKNOWN—Landscape.
- 1218 THOMPSON, C. G.—Sunshine and Flowers.
- 1219 TIRON, P.—Fruit Piece.  
Oval.
- 1220 BROWN, G. L.—Landscape.
- 1221 UNKNOWN—Landscape.
- 9 1222 UNKNOWN—Landscape. *Low Room 6 floor*
- 1223 UNKNOWN—Figures.
- 10- 1224 UNKNOWN—Landscape, with Figures. *Low Room 6 floor*
- 1225 UNKNOWN—Landscape,
- 1226 UNKNOWN—Landscape, with Figures.
- 1227 UNKNOWN—Kilchum Castle.
- 1228 UNKNOWN—Landscape, Hunting the Bear.
- 1229 UNKNOWN—Landscape and Figures.
- 1230 UNKNOWN—Landscape. *+ Low Room 6*
- 1231 UNKNOWN—Landscape.
- 1232 UNKNOWN—Landscape.

- 1233 COBB—A Legend.
- 1234 UNKNOWN—Female Figures.
- 1235 UNKNOWN—Fire on the Prairies.
- 1236 GERRY, S. L.—Landscape.
- 1237 UNKNOWN—Lily Lake, Sheldon, N. H.
- 1238 UNKNOWN—Head of Girl.
- 1239 UNKNOWN—Landscape.
- 1240 HAWKSETT—Female Reclining.
- 1241 UNKNOWN—Interior of Cathedral.
- 1242 UNKNOWN—Sea Shore.
- 1243 UNKNOWN (Italian School)—A Magdalen.
- 1244 WILDER, De.—Interior of an Artist's Studio.
- 1245 UNKNOWN—St. John in the Wilderness.
- 1246 UNKNOWN—Girl's Head.
- 1247 WILLARD, W.—A Lady as Madonna.  
Painted from Life.
- 1248 MORRISON—Fancy Head.
- 1249 UNKNOWN—Man Bathing in Old Vault.
- 1250 UNKNOWN—Saint John.
- 1251 UNKNOWN—Figure Subject.
- 1252 UNKNOWN—Holy Family.
- 1253 UNKNOWN—Holy Family.

- 1254 UNKNOWN—Dutch Interior.
- 1255 UNKNOWN—Light Towers.
- 1256 UNKNOWN—A Sketch, Waterfall.
- 1257 UNKNOWN—Fourteen Old Paintings in Portfolio.
- 1258 UNKNOWN—Thirty-seven Modern Paintings in Portfolio.
- 1259 UNKNOWN—A Dutch Burgomaster.
- 1260 UNKNOWN—The Village Gossips.
- 1261 POPE, J.—Faust's Marguerite.
- 1262 GEAR, J. W.—Venus and Cupids.  
After Hilton. 25
- 1263 UNKNOWN—Flora. 6
- 1264 UNKNOWN—Meeting of Nora and Merton, Scott's  
Pirate. 18
- 1265 FELTON—Garrick between Tragedy and Comedy.  
Copy from Reynolds. 340
- 1266 ALEXANDER, F.—Finding Bird's Nest. 11
- 1267 SPEAR, T. T.—Female Unveiled. 5
- 1268 UNKNOWN—Academical Study of Male Figure. 2
- 1269 UNKNOWN—The Maskers. 5
- 1270 UNKNOWN—Girl with Ice Cream. 2
- 1271 UNKNOWN—"Take a Pinch of Snuff." 6
- 1272 UNKNOWN—The Cup of Coffee. 5



1273 UNKNOWN—Nymph and Serpent.

1274 UNKNOWN—Landscape.

1275 UNKNOWN—Landscape with Ruined Tower. *don - Row 5 - 10*

1276 UNKNOWN—Venus and Cupids.

1277 UNKNOWN—Girl with Flowers.

1278 UNKNOWN—Landscape and Old Mill. *Hunked*

1279 UNKNOWN—Landscape with Figures, A Storm.

1280 CHAMPNEY—The Artist Gay, Sketching.

1281 UNKNOWN—The Old Mill. *Row 6 - don - 4*

1282 KURTZ, H.—Landscape.

1283 UNKNOWN—Landscape.

1284 UNKNOWN—Old Dutch Picture.

1285 UNKNOWN—Lot of Academical Sketches.  
In chalk and charcoal.

1286 HANLEY—Egeria, A Portrait.  
Crayon.

1287 UNKNOWN—Shore Scene.  
Water Color.

1288 KUMMER, JUL.—Saguenay River.

1289 KUMMER, JUL.—The Masker.

1290 KUMMER, JUL.—Portrait, Head.

1291 W. W. (Signed)—Landscape.

1292 W. W. (Signed)—Landscape.

- 1293 BIERSTADT, A.—Prairie on Fire. 37
- 1293a UNKNOWN—Fernando Cortez Demanding Twelve Virgins of the Tlascalans for Himself and Officers. 124
- 1293b UNKNOWN—The Saviour Crowned with Thorns. 53
- 1294 BIERSTADT, A.—Moonlight. 46
- 1295 UNKNOWN—Hercules and Euridice. 6
- 1296 UNKNOWN—Madonna. 16
- 1297 HAWKSETT—Crossing the Stream. 3  
After Calcott's Picture in the Vernon Gallery. ~~18~~
- 1298 UNKNOWN—Woodland Scene. 13
- 1299 UNKNOWN—Virgin and Saviour. 2
- 1300 UNKNOWN—The Sportsman's Return. ~~10~~ 12

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## Portraits.

- 1301 UNKNOWN—The Czarina Catherine, wife of Alexander.
- 1302 UNKNOWN—Paul Jones at the Age of Fourteen.
- 1303 WILLARD, W.—Charles Sprague.
- 1304 ALEXANDER, F.—A Lady.
- 1305 SPEAR, T. T. (Copy)—Berghem.
- 1306 WIGHT, M.—Sir Charles Fox.
- 1307 POPE, J.—Dr. J. C. Warren.
- 1308 SPEAR, T. T.—J. C. Buckingham.
- 1309 UNKNOWN—A Gentleman.

- 1310 WILLARD, W.—George S. Hillard.
- 1311 UNKNOWN—A Lady.  
Very old.
- 1312 UNKNOWN—Old Head.
- 1313 WIGHT, M.—Head of Boy, Sketch.
- 1314 RANSOM, A.—The Artist.
- 1315 WILLARD, W.—Deacon J. Phillips—One Hundred  
Years of Age.
- 1316 SPEAR, T. T.—Dr. Whalen.
- 1317 BALL, T.—Sinclair, the Popular English Tenor.
- 1318 UNKNOWN—A Lady.
- 1319 UNKNOWN—Kitty Fisher.
- 1320 RANSOM, A.—Mrs. Ransom.
- 1321 RANSOM, A.—Miss Nellie Tebbits.
- 1322 EASTLAKE, SIR C. (R. A.)—Sketch made by him while  
a Student at the Royal Academy, England.
- 1323 THOMPSON, C. G.—Miss Hobart.  
Oval Sketch.
- 1324 SENTEIS, T.—Return from the Ball.
- 1325 SAWYER, T.—Head of Girl.
- 1326 UNKNOWN—Mr. Fairbanks.
- 1327 THOMPSON, C. G.—Miss Gardiner.
- 1328 WILLARD, W.—Rufus Choate.
- 1329 WIGHT, M.—A Gentleman.

- 1340 HAWKSETT—Master Lambton  
After Lawrence.
- 1341 ALEXANDER, F.—A Lady.
- 1342 UNKNOWN—A Florentine Lady.  
An old Painting.
- 1343 HAWKSETT—A Girl Reading.
- 1344 POPE, J.—The Artist.
- 1345 UNKNOWN—Violante Beatrice de Baviere, Princess  
of Tuscany.  
A old Picture.
- 1346 UNKNOWN—Unfinished Head.
- 1347 UNKNOWN—Lady in Riding Costume.
- 1348 REYNOLDS, SIR JOSHUA—Mrs. Billington.
- 1349 UNKNOWN—The Emperor Alexander of Russia.
- 1350 FENTON, CHARLES L.—The Artist.
- 1351 UNKNOWN—Female with Mask.
- 1352 UNKNOWN—The Young Artist.
- 1353 UNKNOWN—A Gentleman.
- 1354 POPE, J.—Daniel Webster.
- 1355 UNKNOWN—A Warrior.  
Very old.
- 1356 WILLARD, H.—Madame Thillon.
- 1357 OTIS, BASS—Female Head.
- 1358 UNKNOWN—A Gentleman.



- 1359 COLE, J. GREENLEAF—A Gentleman.
- 1360 LARGELLIERE, NICOLAS DE.—The Count De Grasse.  
An original Picture.
- 1361 UNKNOWN—Sir Wm. Phipps, Governor of Massachusetts.
- 1362 UNKNOWN—A Lady.
- 1363 ROUSSEAU, TH.—A Lady.
- 1364 RANSOM, A.—Miss Platt, New York.
- 1365 UNKNOWN—Girl and Boy.
- 1366 WILLARD, W.—Miss Hall, Scituate.
- 1367 UNKNOWN—A Child.
- 1368 WILLARD, W.—Miss Heron.  
Unfinished.
- 1369 RANSOM, A.—Mrs. Toussien.
- 1370 POPE, J.—Mrs. Webb as Hiawatha.
- 1371 NETSCHER, C.—Duchess of Orleans.
- 1372 UNKNOWN—A Girl.
- 1373 UNKNOWN—A Lady.
- 1374 FULLER—The Artist.
- 1375 WIGHT, M.—Female Head.

- 1376—UNKNOWN—A Lady.  
With Portrait also on back.
- 1377 UNKNOWN—A Gentleman.
- 1378 UNKNOWN—Benjamin Franklin.
- 1379 COLE, J. GREENLEAF—Mrs. Anderson.
- 1380 UNKNOWN—Prince Alphonzo d'Este, Duke of Ferrara, the husband of Lucretia Borgia.
- 1381 UNKNOWN—A Lady.
- 1382 RANSOM—Abby Hutchinson.
- 1383 UNKNOWN—A Gentleman.
- 1384 UNKNOWN—A Girl.
- 1385 UNKNOWN—A Lady.
- 1386 COLE, J. G.—Mrs. Roberts.
- 1387 WILLARD—A Lady.
- 1388 SPEAR, T. T.—Mr. Jas. Dalton.
- 1389 HAWKSETT—Family Group.
- 1390 RANSOM, A.—Miss Alden, Cambridge, Mass.
- 1391 RANSOM, A.—Miss Ada Clare, "Ideal"
- 1392 WILLARD—A Lady.
- 1393 HANLEY—Mrs. Hall.
- 1394 FULLER—A Lady.

- 1395 UNKNOWN—A Gentleman.
- 1396 UNKNOWN—A Lady.
- 1397 UNKNOWN—A Danseuse.
- 1398 RANSOM, A.—Miss Susie Copeland.
- 1399 RANSOM, A.—Female Head.
- 1400 WIGHT, M.—Miss Wyman.
- 1401 UNKNOWN—A Lady.
- 1402 UNKNOWN—A Girl.
- 1403 RANSOM, A.—Miss A——
- 1404 UNKNOWN—A Lady.
- 1405 UNKNOWN—A Lady.  
Unfinished.
- 1406 RANSOM, A.—The Rocking Chair.
- 1407 RANSOM, A.—Miss Densman.
- 1408 UNKNOWN—A Lady.  
Unfinished.
- 1409 UNKNOWN—A Lady.
- 1410 UNKNOWN (Florentine)—Head of Female.
- 1411 FLAGG—Head of Lady.
- 1412 FUNICA—A Lady.
- 1413 RANSOM, A.—Miss F. Atwood.
- 1414 UNKNOWN—A Girl.

- 1415 WILLARD, W.—Mr. Goodall.
- 1416 RANSOM, A.—Mrs. Newall.
- 1417 UNKNOWN—Susanne Brevillier.
- 1418 UNKNOWN—A Lady.
- 1419 UNKNOWN—Lady with Lily and Fan.
- 1420 BRACKETT, W. M.—Rev. Jno. Pierpont.
- 1421 UNKNOWN—A Lady.
- 1422 UNKNOWN—Mrs. Ransom.
- 1423 UNKNOWN—A Lady.
- 1424 ALEXANDER, F.—Mrs. Dr. Cutter.
- 1425 UNKNOWN—A Lady.
- 1426 UNKNOWN—Lady on a Balcony.
- 1427 UNKNOWN—Head of Female.  
Unfinished.
- 1428 UNKNOWN—Head of Female.  
Unfinished.
- 1429 UNKNOWN—A Gentleman.
- 1430 UNKNOWN—Head of Girl.
- 1431 SPEAR, T. T.—A Lady.
- 1432 YOUNG, J. HARVEY—A Sybil.
- 1433 ALEXANDER, F.—Dr. J. C. Warren.
- 1434 UNKNOWN—A Gentleman.  
Old.



- 1435 UNKNOWN—A Lady.
- 1436 UNKNOWN—An English General.
- 1437 UNKNOWN—A Lady.
- 1438 UNKNOWN—Very Curious Flemish Portrait.  
On panel.
- 1439 UNKNOWN—A Head.
- 1440 UNKNOWN—Head of Female.
- 1441 HOYT, A. G.—A Lady.
- 1442 GONZALEZ—Henrietta Maria, Wife of Charles I of  
England.
- 1443 UNKNOWN—Head of Female.
- 1444 PEALE, REMBRANDT—Mr. Perkins.
- 1445 UNKNOWN—Female Head.
- 1446 UNKNOWN—Old Head.
- 1447 UNKNOWN—A Lady.
- 1448 UNKNOWN—Fancy Head.
- 1449 UNKNOWN—The Czarina Elizabeth.
- 1450 SPEAR, T. T.—Pettigrew of South Carolina.
- 1451 KNELLER, SIR GODFREY—The Duchess of Ranelagh.
- 1452 ALEXANDER, F.—The Artist.
- 1453 COPLEY, JNO. S. (R. A.)—Mrs. Barry.

- 1454 TISCHBEIN, 1764 (Signed)—A Lady.
- 1455 GRIMAUX—The Countess Ardenne.
- 1456 JOURDIN—A Lady, Period of Queen Ann.
- 1457 UNKNOWN—A Lady.
- 1458 THOMPSON, C. G.—Miss Starr and her Sister Mrs.  
Livingston.
- 1459 UNKNOWN—A Lady.
- 1460 DOBSON—Copy from Van Dyck.
- 1461 OTIS, BASS.—Chief Justice Parsons.
- 1462 HEALY—John Gore, in Character.
- 1463 POPE, J.—A Lady.
- 1464 FELTON—Booth as Sir Giles Overreach.
- 1465 BRONZINI—Catharine de Medicis.
- 1466 UNKNOWN—A Girl.
- 1467 UNKNOWN—A Gentleman.
- 1468 HOYT, A. G.—Female Head.
- 1469 UNKNOWN—A Gentleman.
- 1470 WATT, J. B.—Van Dyck.  
After himself.
- 1471 UNKNOWN—A Girl.

- 1472 UNKNOWN—A Lady.
- 1473 ALEXANDER, F.—A Lady.
- 1474 UNKNOWN—A Gentleman.
- 1475 UNKNOWN—A Lady.
- 1476 CHANDLER—The Artist's Wife.
- 1477 RANSOM, A.—The Fortune Teller, Miss Newhall.
- 1478 RANSOM, A.—Miss Elling.
- 1479 UNKNOWN—Head of a Female—Unfinished.
- 1480 WIGHT, M.—Childhood.
- 1481 UNKNOWN—A Lady.
- 1482 UNKNOWN—A Female.
- 1483 UNKNOWN—Man with Pipe.
- 1484 UNKNOWN—Artelia Postemski, a Polish Lady.
- 1485 UNKNOWN—Madame De Roulle.
- 1486 UNKNOWN—A Head.
- 1487 STUART, JANE—Copy from Gaspar Netscher.
- 1488 WHITE—A Greek.
- 1489 UNKNOWN—A Lady.
- 1490 ALLORI—One of the Medicis.
- 1491 UNKNOWN—Head of a Lady.

- 1492 UNKNOWN—A Gentleman.
- 1493 GREUZE—A Copy.
- 1494 UNKNOWN—Venus.
- 1495 SEAMAN—Miss Esther Galbraith.
- 1496 UNKNOWN—A Lady.
- 1497 UNKNOWN—Female Head.
- 1498 LA RIVIERE—A Boy.
- 1499 NEWTON, G. STUART—A Lady.
- 1500 UNKNOWN—A Child.
- 1501 UNKNOWN—Head of Girl.
- 1502 UNKNOWN—Female Head.
- 1503 SULLY, T.—Female Head. *Run 2*
- 1504 WATTEAU (Copy from)—A Belle.
- 1505 UNKNOWN—A Gentleman.
- 1506 UNKNOWN—Female Head.
- 1507 UNKNOWN—Female Head.
- 1508 HOYT, A. G.—A Lady.
- 1509 UNKNOWN—Family Portrait.
- 1510 UNKNOWN—Reputed to be copied from a Veritable  
Portrait of Columbus.
- 1511 H. J. G. (Signed)—A Lady.



- 1512 UNKNOWN—A Dutch Picture.
- 1513 HOYT—A Boy.
- 1514 UNKNOWN—A Head.
- 1515 ALBANO (Reputed to be)—Male and Female Heads.
- 1516 ALEXANDER, F.—A Lady.
- 1517 UNKNOWN—Madame De Berry.
- 1518 UNKNOWN—Old Head.
- 1519 UNKNOWN—A Lady.
- 1520 UNKNOWN—A Gentleman.
- 1521 UNKNOWN—A Lady.
- 1522 LELY, SIR PETER—A Nobleman in Armor.
- 1523 UNKNOWN—Gustavus Adolphus.  
Reputed to be genuine.
- 1524 JANSEN, CORNELIUS—A Lady.
- 1525 YOUNG, J. HARVEY—Mrs. Trunau.
- 1526 UNKNOWN—A Gentleman.
- 1527 UNKNOWN—The Baron de Nicoli.
- 1528 UNKNOWN—Gov. Caleb Strong.
- 1529 UNKNOWN—A Head.  
Unfinished.

- 1530 EDWARDS T.—Hannah Adams Gardner, Niece of Hannah Adams.
- 1531 FOSTER, S. B.—Wm. Wirt.  
Copy from Henry Inman.
- 1532 RANSOM, A.—Miss Sinclair as the Sybil.
- 1533 RANSOM, A.—Mrs. Washburn.
- 1534 POPE, J.—Mrs. W. R. Goodall, formerly Miss Fanny Riley.
- 1535 UNKNOWN—A Lady.
- 1536 UNKNOWN—Miss Ellen Ricker.
- 1537 WILLARD, W.—Miss Kate Gill.
- 1538 UNKNOWN—Miss Lucretia Brown.
- 1539 BRACKETT, W. M.—Miss Williams.
- 1540 MORRISON, W.—A Lady.
- 1541 UNKNOWN—Mrs. Cushing, Dover, N. H.
- 1542 RANSOM, A.—Miss Kate McCormick.
- 1543 RANSOM, A.—Miss Wearing, N. Y., as the Prophetess.
- 1544 UNKNOWN—Miss Harding, Newburyport.
- 1545 UNKNOWN—A Lady.
- 1546 UNKNOWN—A Head.  
Unfinished.

- 1547 UNKNOWN—A Lady.
- 1548 HANLEY—The Love letter—Mrs. Hall.
- 1549 POPE, J.—Miss Lizzie Flagg.
- 1550 UNKNOWN—A Lady.
- 1551 UNKNOWN—A Head.
- 1552 UNKNOWN—Female.
- 1553 WIGHT, M.—Robert Waterston.  
After Stuart.
- 1554 RANSOM, A.—The Toilet, Mrs. Hanley.
- 1555 RANSOM, A.—Mrs. Ransom and Miss Alden.
- 1556 WILLARD—Miss Ellen Corey.
- 1557 COLE, C.—Dr. Palmer.
- 1558 OTIS, BASS—Miss Delia Harding.
- 1559 RANSOM, A.—Female.
- 1560 UNKNOWN—A Lady.
- 1561 WIGHT, M.—Madame Pfeiffer, the celebrated German  
Female Traveler.
- 1562 RANSOM, A.—Miss Holden.
- 1563 RANSOM, A.—Miss Cochran.
- 1564 WILLARD—Miss Fanny Riley.
- 1565 UNKNOWN—A Lady.

- 1566 UNKNOWN—Female.
- 1567 RANSOM, A.—The Artist's Wife.
- 1568 UNKNOWN—Mr. Masters.
- 1569 WILLARD—A Head.
- 1570 UNKNOWN—A Lady.
- 1571 THOMPSON, T.—Ada Clare.
- 1572 FELTON—Miss Flora Porter.
- 1573 RANSOM, A.—Miss Newall and Mrs. Ransom.
- 1574 RANSOM, A.—Lola Montez.
- 1575 POPE, J.—Mrs. Collier.
- 1576 RANSOM, A.—Miss James.
- 1577 RANSOM, A.—Mrs. Cushing.
- 1578 WILLARD—Dempster, the Singer.
- 1579 LAWSON—A Lady.
- 1580 HAWKSETT, J. W.—The Orphan.
- 1581 RANSOM, A.—Ada Clare.
- 1582 WILLARD—Thos. Johnston.
- 1583 WILLARD—The Artist.
- 1584 UNKNOWN—Male Head.
- 1585 UNKNOWN—Fancy Head.



- 1586 RANSOM, A.—Miss Kate, a Friend of Lola Montez.
- 1587 OTIS, BASS—Mrs. T. B. Mackey. }
- 1588 OTIS, BASS—Mr. T. B. Mackey. }
- 1589 WILLARD—Lady in Walking Costume.
- 1590 RANSOM, A.—Miss Caroline, now Mrs. Lockwood.
- 1591 RANSOM, A.—Two Ladies.
- 1592 UNKNOWN—Female Figure.
- 1593 HANLEY—Wife of the Artist.
- 1594 RANSOM, A.—Female Head.
- 1595 UNKNOWN—Female Head  
Crayon.
- 1596 UNKNOWN—Child of C. Whittemore.
- 1597 UNKNOWN—A Lady.  
Crayon.
- 1598 UNKNOWN—Portrait.  
Oval.
- 1599 ORDWAY—Miss Butler.  
Crayon.
- 1600 UNKNOWN—Delia Hardwick.  
Crayon.
- 1601 RANSOM—Miss Mary Lesure.
- 1602 RANSOM—Miss Harriet Kellogg.

- 1603 NIXON—Mrs. Parker.
- 1604 UNKNOWN—A Lady.
- 1605 MORRISON, W.—A Lady, Charlestown, Mass.
- 1606 UNKNOWN—Miss Baldwin.
- 1607 UNKNOWN—Head.
- 1608 UNKNOWN—A Lady.
- 1609 ALEXANDER—Mrs. Church.
- 1610 UNKNOWN—Daniel Webster.  
Black crayon.
- 1611 HANLEY—The Artist.
- 1612 GEAR—Very curious, representing Mrs. Fitzwilliam and  
other English theatrical notabilities in character.  
A Water Color.
- 1613 ALEXANDER—A Lady.
- 1614 HOFFMAN—Beatrice Cenci.  
Copy in crayon, from Guido.
- 1615 RANSOM—A Lady.
- 1616 UNKNOWN—A Head.
- 1617 UNKNOWN—Pencil Sketch.
- 1618 UNKNOWN—A Lady.
- 1619 ALEXANDER—Dr. J. C. Warren.  
Crayon, clever.

- 1620 NIXON—Head of Child.
- 1621 NIXON—Miss Isabella Robinson, Lowell.
- 1622 UNKNOWN—A Lady.
- 1623 UNKNOWN—A Head.
- 1624 RANSOM, A.—Margaret Fuller, from Life.
- 1625 UNKNOWN—A Lady.
- 1626 UNKNOWN—A Lady.
- 1627 GEAR—Miss Dragonnetti.  
Pencil Drawing.
- 1628 UNKNOWN—A Lady.
- 1629 UNKNOWN—The Love Letter.

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## CRAYONS, WATER COLORS, &c.

- 1630 HOFFMAN—(Four) Fruit Pieces.  
Crayons.
- 1631 HOFFMAN—(Four) Nude Figures.  
Crayon.
- 1632 BIERSTADT, A.—(Two) Mount Hope from Fall River,  
and Round Hill Light House, Buzzard's Bay.
- 1633 WILLARD—Shore Scene.  
Oil-Sketch on Paper.

- 1634 HOFFMAN—(Four) Semi-Nudes.  
Studies from Life.
- 1635 HOFFMAN—(Four) Vases with Fruit.
- 1636 HOFFMAN—Drawing of Warrior, Middle Ages.
- 1637 HOFFMAN—(Four) Flowers and Fruit.
- 1638 BIERSTADT, A.—(Two) Sunset on the Rhine, and Old Mission, San Francisco.
- 1639 ALEXANDER, F.—Natick.
- 1640 HOFFMAN—(Four) Unveiled Female Figures.
- 1641 HOFFMAN—(Two) Heads.
- 1642 UNKNOWN—(Two) Curious Drawings in Water Colors.
- 1643 BIERSTADT, A.—Sunset.
- 1643a BIERSTADT, A.—(Crayon) Virginia Water.
- 1644 KUMMER, J.—Quebec.
- 1645 HOFFMAN—Boy, Dog and Fruit.
- 1646 HOFFMAN—(Four) Fruit-pieces.
- 1647 HOFFMAN—(Six) Female Studies.
- 1648 HOFFMAN—(Two) Fruit, Birds and Flowers.
- 1649 HOFFMAN—(Four) Vase, Flowers and Fruit.
- 1650 HOFFMAN—(Two) Muses.



- 1651 UNKNOWN—Electricity for Nervousness.  
Previous to Stephanoff. A curious and good old English Water Color.
- 1652 BIERSTADT, A.—(Two) Skating, and Fire in Brighton.
- 1653 BIERSTADT, A.—(Drawing) Interior.
- 1654 UNKNOWN—Feeding the Geese.
- 1655 UNKNOWN—The Smoker.
- 1656 HOFFMAN—(Four) Fruit Pieces. *Many*
- 1657 HOFFMAN—(Four) Semi-Nude Studies.
- 1658 HOFFMAN—Danae.  
Varied from Titian's celebrated figure.
- 1659 HOFFMAN—(Three) Flower Pieces. *Many*
- 1660 HOFFMAN—(Two) Fruit Pieces.
- 1661 UNKNOWN—Female Draped.
- 1662 HOFFMAN—Allegorical Water Nymph.
- 1663 HOFFMAN—(Four) Semi-Nude Studies.
- 1664 HOFFMAN—Study of Angel.
- 1665 HOFFMAN—(Four) Nude Figures.
- 1666 HOFFMAN—(Two) Fruit Pieces.
- 1667 BIERSTADT, A.—A Sunset.
- 1668 HOFFMAN—(Six) Assorted Subjects.

- 1669 HOFFMAN—(Three) Ancient Armour, The News Boy,  
and Man with a Glass of Beer.
- 1670 HOFFMAN—(Four) Girl Training Dog, Fountain and  
Flowers, Basket of Fruit, and Woman Reclining.
- 1671 HOFFMAN—(Three) Assorted Subjects.
- 1672 UNKNOWN—Landscape with Clock.  
Oil Painting.
- 1673 UNKNOWN—Actress.  
Colored Photograph.
- 1674 UNKNOWN—Queen of France.  
Lithograph.
- 1675 UNKNOWN—Le Midi.  
Colored Lithograph.
- 1676 UNKNOWN—Judgment of Solomon.  
Photograph.
- 1677 UNKNOWN—The Amazon.  
Colored Lithograph.
- 1678 UNKNOWN—Catania.  
Colored Engraving.
- 1679 UNKNOWN—Barcelona.  
Colored Engraving.
- 1680 UNKNOWN—Colored Lithograph.
- 1681 UNKNOWN—Chinese Drawing.
- 1682 UNKNOWN—Colored Photograph of a Family.

- 1683 PETERS, W.—The Shipwreck.
- 1684 UNKNOWN—Four Lithographs.
- 1685 PETERS, W.—Coast Scene.
- 1686 UNKNOWN—Madonna.  
Colored Lithograph.
- 1687 HOFFMAN—A Bacchante.
- 1688 UNKNOWN—Water Color Drawing.
- 1689 UNKNOWN—Girl at her Devotion.  
Colored Lithograph.
- 1690 FISH, S.—Miss S. A. Parks.  
Crayon.
- 1691 HOFFMAN—Vase of Flowers.  
Crayon.
- 1692 UNKNOWN—Two Portraits.  
Crayon.
- 1693 UNKNOWN—Picture with Clock.
- 1694 UNKNOWN—Mary, Queen of Scots.  
Head.

## LIFE SIZE NUDES.

A	UNKNOWN—Venus.	Full length.
B	do	Female Figure. Full length.
C	do	do do
D	do	Male and Female. do
E	do	Female Reclining. do
F	do	do do
G	do	do do
H	do	do do
I	do	do do
J	do	do do
K	do	do do
L	do	do do
M	do	do do
N	do	do do
O	do	do do
P	do	do do
Q	do	do do
R	do	do do
S	do	Venus and Cupid.



T UNKNOWN—Female Figure.

U do The Spy.

W CHARDIN—A Peep at Privacy.

X UNKNOWN—Cupid's Shot.

Y do Female Reclining.

Z do Love Blinding a Maiden.

AA do Female Reclining.

BB do Leda and the Swan.

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